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Fugitive Notes on CERTAIN CANTATAS AND THE MOTETS *of* J. S. BACH

By W. G. WHITTAKER

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TO THE
PAST AND PRESENT MEMBERS
OF THE
NEWCASTLE-UPON-TYNE BACH CHOIR,
AS A SLIGHT APPRECIATION OF THEIR SPLENDID
ENTHUSIASM AND DEVOTION.

UNIVERSITY

PREFACE

WITH the exception of the Appendices, the material of this small book on a great subject appeared, during the Great War, in the pages of the now defunct monthly, *The Organist and Choirmaster*. Thanks are expressed to Messrs. Winthrop Rogers Ltd. for permission to reproduce it. I wish to acknowledge my indebtedness to Dr. Lilias Macgregor for advice on translations, to Miss Annie Lawton and Professor C. S. Terry for proof-reading, and to Miss G. Middleton for aid in drawing up the tables at the end and compiling the index.

W. G. W.

ARMSTRONG COLLEGE,
NEWCASTLE-UPON-TYNE.

Summer, 1924.

ERRATA IN MUSIC EXAMPLES

Ex. 6. For ' those ' read ' him.'
Ex. 7. For ' erfuden ' read ' erfunden.'
Ex. 26. For ' pool ' read ' pit.'
Ex. 30. For ' miene ' read ' meine.'
Ex. 30. For ' ket....(ten) ' read ' ketten.'
Ex. 45. For ' sauftem ' read ' sanften.'
Ex. 45. For ' soft ' read ' gentle.'
Ex. 68. Last word bottom stave should be ' gegeben.' Insert - between ' un ' and ' ser '.
Ex. 73. For ' Tod's gestaltt ' read ' Tods gestalt.'
Ex. 74. For ' est ' read ' ist.'
Ex. 78. For ' conflict ' read ' crown.'
Ex. 100. For ' unter ' read ' un-er.'
Ex. 104. Alto note should be A, not G.
First note of viola should be dotted.
Ex. 113. Bar 2, ' ei ' should be placed a quaver later.
Ex. 114. Bar 4, Bass, 2nd note should be G natural, not G sharp.
Ex. 115. Add ' not ' after ' walk.'
Ex. 124. For ' being ' read ' flesh.'
Ex. 138. Add ' and our (hope) deceives us.'

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FUGITIVE NOTES ON CERTAIN CANTATAS AND THE MOTETS OF J. S. BACH

INTRODUCTION

NEITHER erudition nor especial insight can be claimed by the writer of these notes. They are merely the outcome of a study of the works themselves for actual performance, and of a collation of the leading commentators on them, Spitta, Pirro, Parry, and Schweitzer. What then is the apology for their compilation? The writer remembers his early attempts to understand the church cantatas. There were but few published in English. The original text was not issued with these, and consequently passage after passage was incomprehensible, for translators have very often strangely little respect for composers' intentions. That certain words should be associated with certain phrases and with certain notes, particularly in the recitatives, that every detail of their meaning should be commented on by the music, are things undreamt of in the philosophy of many translators.

The only book on the subject in those early days, the formidable yet invaluable Spitta, was not in any library within reach, and its price was an effective barrier to possession. No full scores were available, and the mysteries of Bach's characteristic orchestration could not be unravelled by the few brief comments found in the vocal scores. Some of these comments did not even refer to the composer's scoring, but to Franz's arrangements! Performances were unknown, and proposals to bring the works to a public hearing were condemned by all wiseacres as impossible, or at least injudicious.

There must be many young amateur musicians whose interest in these great works is growing, but

who may be similarly situated, meditating performances but deterred by the many problems which confront them. It is for these, and not for the expert, that the following notes are written. They will be of a miscellaneous character, comments on the orchestration, suggestions as to tempi and interpretation, as to amended translations, etc., possibly without much cohesion and continuity, and certainly without the slightest pretence of touching more than the mere fringe of one of the greatest subjects in music. Broad principles are scarcely so much discussed as those applicable in the cases under observation.

One word of explanation is necessary with regard to some suggestions that may be made concerning the instrumentation. The village or suburban choral society which uses only a pianoforte at its concert, or the church choir which has the support of an organ, is not influenced by such considerations, save in a few isolated cases where too much of the original effect may be lost. Adaptations for piano and organ are frankly compromises, and are accepted as such. The choir can then choose such cantatas as are most suitable to its own capacity and that of the audience. Under such conditions it is often an advantage to have the violin or oboe obbligati played by a solo violin, or the oboe di caccia obbligati by a viola, or to requisition a 'cello for the solos for that instrument.

Where an orchestra is employed, difficulties become greater. A conductor perhaps selects two or three favourite cantatas, writes to publishers for full scores on approbation, and finds them impossible from his point of view; they probably include extremely florid trumpet passages, parts for obsolete instruments, or combinations which the society cannot afford. The project is therefore dropped. Unless access to a complete edition of the full scores is possible, a conductor cannot ascertain what instruments are necessary, conditions vary so much. Among the forty odd works published

with English words, it is difficult to find two or three which can be performed with the same orchestra. Publishers' catalogues give no clue. For instance, one firm issues a useful little booklet giving a list of the Bach works it publishes; each is described briefly, the number and kind of soloists are given, etc., but no particulars about orchestration are added.

In many cases the score cannot or need not be presented as it stands; our choirs to-day do not need to be helped through by a continuous blare of brass in unison with the voices, some obsolete instruments cannot be obtained, an organ (always a continuous factor in Bach's scores) is not often available in a concert room. In the provinces, low-pitch wood wind and brass are not obtainable unless one is in close proximity to large towns like Leeds and Birmingham. The conductor has to choose between leaving the works unperformed, and attempting them with alterations. While a purist may argue that the latter should not be allowed, surely it is better that the public should have an opportunity of hearing works under altered conditions than not at all! In performances with limited resources one must frankly recognise that everything is not possible, and that the main thing is for the music to be heard, even if the original orchestral setting is only partially represented. No doubt Bach generally chose his instruments with great care, so as to obtain the peculiar colouring he desired. But at other times he simply had to content himself with the material at hand, and in numbers transferred from one work to another, we find wind instruments changed, a flute substituted for an oboe, brass replaced by violins, and so on. The filling in of wind parts on a piano or organ, the allocation of an oboe obbligato to a violin or of oboe di caccia parts to violas, is a small matter compared with the crime of leaving these masterpieces unheard, and a few practical suggestions for performances where conditions are necessarily restricted are made without

hesitation. Franz's arrangements often totally destroy the whole outlook of the composer and are in an entirely different category. It is better to adopt a partial version of the original score than to use the complete rearrangement of this editor.

There are nine or ten of the cantatas published with English words which can be given with strings and continuo (piano or organ) only, by some slight rearrangement. Some of these will be dealt with first in this series of articles.

Another difficulty met with in performances on a small scale is that of obtaining adequate soloists. Most of the cantatas demand three, many four principal vocalists, and local resources are not always sufficient to provide good singers of all voices. Where such difficulties exist, there need be no hesitation in assigning a tenor aria or recitative to a soprano, or vice versa, or making a similar interchange between contralto and bass. There are times, without doubt, where such a procedure would mar the setting, but these are in the minority. Schweitzer even suggests that troublesome solos may be omitted, providing they are not necessary for the continuity of the libretto, and notable numbers from other cantatas may be inserted*. Recitatives are often of such a nature that they can be omitted, and the number of soloists reduced thereby. Everything depends upon the importance of the text in the scheme of the work as a whole. Duets and trios can often be taken chorally; indeed, they gain by the increased number of voices, as the vocal lines are heard better against the substantial and often heavy instrumental portions. Moreover, infinitely better ensemble is

* Dr. Fricker, late of Leeds, has compiled a cantata on these lines. It contains several popular and easy numbers selected from different works. It is published by Messrs. Broadbent & Son, under the title of 'The Shield of Faith'. The author has arranged one on similar lines for female voices only, to which Professor C. S. Terry has arranged words from Blake's 'Songs of Innocence' ('The Angels', Stainer & Bell).

obtainable from a choir than from two or three soloists who meet at a single rehearsal with often totally different conceptions of the number, and who generally think chiefly of their own voices.

One point cannot be insisted upon too strongly. The choral writing of Handel lends itself completely to great masses of singers, and his orchestra in the majority of cases merely reinforces the choir. We have become so accustomed to performances by overwhelmingly great choirs that we are apt to consider it necessary to require the same proportions with other composers' works. Without doubt many of Bach's choruses sound magnificent with huge choirs, but there are corresponding losses. Much of the orchestral counterpoint is never heard if a large body is singing, and it is as important as the voice parts. His own choir was twelve in number ; his orchestra would vary from twelve to twenty. It is clear then that a much more accurate representation of his ideas can be given with a body of voices of the size of the average church choir than with a large choral society. One so often finds conductors of small choirs at a loss for works to perform while Bach's cantatas lie untouched that the writer must be pardoned for insistence on this point.

To revert to the subject of translations. Over and over again, appositeness of words and music is sacrificed in order to keep the rhyme-scheme. It is not always possible to secure a really adequate translation, in which Bach's original ideas are respected, and in which rhymes are preserved. In those cases it is perfectly justifiable to write blank verse. The omission is scarcely noticed in performance, and stilted artificial expressions and absurd combinations of text and music are more easily avoided.*

* Professor C. S. Terry (who disagrees strongly from this view) will shortly issue, through Constable & Co., a volume containing translations of the whole of the texts of Bach's cantatas, sacred and secular, for practical purposes.

Frequently sufficient care is not taken to make church cantatas understandable to average audiences. For instance, in many the chorale, which is the foundation of the opening chorus or of the whole composition, is quite unknown to the listeners, consequently much of the interest is lost. It is a simple matter to arrange that, before the cantata is begun, the choir sing a plain version of the tune in order to familiarise the listeners with it. The harmonisation in the cantata to be given is better avoided, but so many chorales were harmonised several times, that alternative versions are nearly always available. These are all enumerated in Book II of Terry's 'Bach's Chorals' (see below). The Erk volumes (see below) provide ample material. Such an addition to a programme is always welcome, and provides not only a useful aid to the understanding of the music to follow, but an item that all members of the audience can appreciate. It should not be used as an introduction to the cantata, for that would destroy the balance of the work and possibly the poetic basis; there should be a pause of a few moments between the preparatory chorale and the cantata. Although to conclude a cantata with a chorale unaccompanied by the orchestra would often produce the sense of an anti-climax, and would do an injustice to the composer's intentions, there can be no objection, even by a purist, to the performance of an isolated hymn unaccompanied.

There are many possibilities in the way of lectures as a means of predisposing listeners towards a sympathetic attitude to Bach. Perhaps one suggestion might be made to organists. There is generally some kind of lecture society attached to a church. If, a week or two before an intended rendering of a cantata in church, the organist were to occupy an evening of the said society, and to explain the work in detail, having every number performed once, or even twice, during the lecture, a keen and interested congregation would

result. In such an explanatory talk, the cleverness of Bach as a technician should never be referred to. Knowledge of ingenuity of construction does not add to the enjoyment of an audience, and stress on such a point is rather apt to arouse prejudice. Rutland Boughton's witty remark, that 'Bach is quoted to a disgusting extent in books on fugue', points to a real cause of the non-appreciation of the master. It would be better far to insist on the poetic and romantic qualities of the cantata, to point out how he seizes every opportunity of intensifying his texts, how beauty, deep religious feeling, and truthfulness walk hand in hand throughout his writings.

Finally, an invaluable quotation from the most illuminative of all writers on the subject of Bach, Albert Schweitzer :

> 'If it should come about that the cantatas are performed publicly, but at the same time fall into disuse in domestic circles in which the first enthusiasm for Bach sprang up about a century ago, we should have won only half the victory. Perhaps the finest feature of Bach's destiny is that, without his ever having dreamt it, he has provided the world with a spiritual domestic music. The performances of the cantatas by a few singers with pianoforte accompaniment may be imperfect, but if the performers only have their heart in their work they are fully conscious of the beauty of the music, and their souls feel the consecration of it perhaps more than in listening to the most perfect performance.'

SPITTA.—'Life of Bach.' Three volumes (Novello & Co., Ltd., 26*s.* 6*d.* net.). First volume issued 1873. [Sp.]*

A turgid, uncouthly written, indifferently indexed, and poorly translated book, but a magnificent example of patient accurate research and of exhaustive compilation. It is indispensable to the student, and discusses Bach's physical, musical, and spiritual ancestry minutely. It is less valuable on the interpretative side, partially because we have changed our conception of Bach since it was written, and partially because in the battles on art topics during his lifetime, Spitta was opposed to the programmists, and, naturally, was loth to see in his idol evidences of picturesque writing.

SCHWEITZER.—'J. S. Bach.' Two volumes (A. C. Black, Ltd., 25*s.*). Translated by Ernest Newman. Issued 1908. [Sc.]

If Spitta was the prophetic exposition, Schweitzer is the New Testament. He does not discuss historical questions very much, except where he thinks Spitta went astray, but deals mostly with the æsthetic and interpretative side. His insight into the subtleties of Bach's works is profound, and he sheds light on a thousand and one questions. Bach to him is the tone-painter, with a scheme of motives as varied, as clearly recognisable, and as consistently used as Wagner's. His arguments reveal the foundations of Bach's art in

* The letters in square brackets will be used when reference is made to any of the above. The following indicate the publishers of the editions of Cantatas and Motets with English translations:—[N] Novello, [B] Breitkopf, [Bs] Boosey; all paging references are to these editions. The numbers of the cantatas always relate to the Bach-gesellschaft edition, and the Roman numerals to the volumes. Vocal scores with the original words are published by Breitkopf & Härtel, and a selection of 100 by Peters. A series, giving original text and translation, is shortly to be issued by the Oxford University Press.

the light of musical development in the nineteenth century, much of which it anticipated. Moreover, the enthusiasm of the book is most stimulating, and its influence on the study and performance of the master's works will be far-reaching.

PARRY.—'Johann Sebastian Bach: The Story of the Development of a Great Personality.' (Putnam's Sons, 9*s*. net.) Issued 1909. [P.]

A fine and sympathetic study. It is mostly an examination of the influences which moulded the man and his music, and a critical investigation of practically the whole of his compositions. It is most useful for the understanding of the constructive side and the relation which that bears to the emotional contents. Parry's extraordinarily extensive knowledge of historical matters, his comprehensive grasp of complex situations, and his power of incisive reasoning make much of the book most valuable.

FORKEL.—'J. S. Bach.' (Out of print.)

The first account of the work of the master, translated and expanded by C. S. Terry. The editor has added a most valuable discussion on the libretti of the cantatas, a chronological list of these works, a complete catalogue of Bach's compositions, and a bibliography.

ANDRE PIRRO.—'L'esthétique de Jean-Sebastien Bach.' (Librairie Fischbacher. Out of print.) Issued 1907. [Pi.]

An elaborate study of Bach's principles. Copious musical examples are given of his habit of expressing similar ideas by almost identical figures or progressions. Unfortunately, the book is not yet issued in English.

RUTLAND BOUGHTON.—'Bach.' (John Lane, 3*s*. 6*d*. net.)

A short characteristic study of the compositions. The scheme of the book is too small to allow of an examination of more than specimens from each group, but much of the criticism is interesting. It is, moreover, a readable book.

C. S. TERRY.—'Bach's Chorals: The Hymns and Hymn Melodies of the Passions and Oratorios.' (Cambridge

University Press.) Vol. I, The Passions and Motets. Issued 1915 (6*s*.6*d*. net.). Vol. II, The Church Cantatas (24*s*. net.). Vol. III, The Choral Preludes (30*s*. net.).

An exhaustive and valuable encyclopedia of matters relating to the tunes and hymns Bach used. The earliest printed form of each tune is given, with particulars about its composer and its various appearances in print. All the occasions on which Bach used it are noted. Particulars are also given of the words in a similar way and variously enumerated. There are articles on Bach's original hymn-tunes, the 'Orgelbüchlein', and translations of all the chorale texts. It is a striking testimony to the advance of Bach study in our country that a scholar like Professor Terry, skilled in accurate historical research, should have been at the pains to produce such a work. It cannot fail to prove an indispensable book of reference.

J. S. Bach.—'Choralgesänge.' Edited by Erk. (Peters' edition, Nos. 21 and 22, 8*s*. each.) Issued 1850-1865. [E.]

These contain 319 chorale settings, both simple and elaborate, from the choral works. In all cases words are given (in the original), details about the scoring, the name of the work from which the chorale setting is taken, names and dates of composer and poet. It is to be hoped that some enterprising publisher will issue an edition giving all the notes in English, and the hymn-texts in our own and the original language. They have been published in French.

J. S. Bach.—'371 vierstimmige Choralgesänge.'* (Breitkopf, 4*s*. 2*d*.) [C.P.E.B.]

Carl Philip Emanuel Bach gathered together his father's chorale settings, and issued them at the end of the eighteenth century, without words. Of these 185 belong to works which are lost. The edition quoted is a reprint. It sadly needs a better index.

J. S. Bach.—'Choral Preludes for Organ.'

References will be made to two editions—the

* Messrs. Novello have now issued an English Edition of these.

Peters' [P.] and the Novello [N.], in addition to the Bachgesellschaft volumes. The former is perhaps the more used, but it has two serious faults. The preludes are arranged in groups according to alphabetical order, with no respect for the intentions of the composer at all. Then again, the mere title of the hymn generally conveys no meaning to the English student. Messrs. Novello have issued the complete choral preludes in a manner which has several excellent features. The grouping of the composer is maintained, and to every prelude of the 'Orgelbüchlein' is attached a simple version of the chorale, a verse or two of the hymn, both in the original and in English, and a few notes on the origin of the tune and the poem. The chorales treated in Books 16-19 are grouped in a similar manner in Book 20. Not only do these contain much of the most beautiful organ music written by the master, but the cantatas cannot be understood thoroughly unless the two are studied side by side.

Book 15. 'Orgelbüchlein' (Little Organ Book) (7*s.* 6*d.*).

Book 16. The 'Schübler' Preludes, and Part 3 of the 'Clavierübung' (5*s.* 6*d.*).

Book 17. The Eighteen Preludes (5*s.* 6*d.*).

Book 18. Miscellaneous Preludes and Variations (5*s.* 6*d.*).

Book 19. Miscellaneous Preludes and Variations. (5*s.* 6*d.*)

Book 20. The Chorales only (5*s.* 6*d*).

Many preludes can be played by a good pianist from the organ copies. Where two pianos are available all the preludes can be made effective by dividing the three lines between the players, taking care to double the pedal where 16ft. tone is needed. It would be a great advantage if the complete works were issued for piano-duet or duet for two pianos, and if the preludes which have no pedal parts were issued in a separate volume for pianists.

Pianists will find arrangements of the organ chorale-preludes in the following :

BUSONI.—'Organ Chorale Preludes of Bach, transcribed for Piano.' (Breitkopf, 2 vols., 3*s*. 4*d*. each.) [B.B.]

BACH-REGER.—'Choral Vorspiel for piano solo.' (Breitkopf, 4*s*. 2*d*.) [B.R.]

HENDERSON.—'Bach Arrangements for piano.' Vols. II and III. (Bayley and Ferguson, 2*s*. 6*d*. and 3*s*. 6*d*.) [B.H., II], [B.H., III].

J. S. BACH.—'80 Songs.' Edited by Prout. (Augener, Ltd.) Eight books, two for soprano, two for alto, two for tenor, two for bass. 5*s*. each. All numbers are issued separately.

Most of these are from the church cantatas ; the general arrangement and the translations are excellent.

ARNOLD DOLMETSCH.—'The Interpretation of the Music of the Seventeenth and Eighteenth Centuries.' (Novello & Co., Ltd., 15*s*. net.) [D.]

A useful book of reference, dealing with ornaments, method of filling up figured bass, etc. So many problems arise in the performance of Bach's works, that an authoritative exposition of the customs of the day by such an authority is most helpful.

'SONGS OF SYON.'—A hymn-book edited by the Rev. G.R. Woodward. (Schott & Co., 10*s*.) Issued 1910. [S.S.]

Contains a large number of Bach chorale harmonisations, earlier settings of the same tunes, and translations of the religious poems he used.

BARLOW.—'Bach Chorale Book.' (Novello & Co., Ltd., 10*s*. 6*d*. net.) Contains Bach settings with English words.

PROUT.—'Some Notes on Bach's Church Cantatas.' (Breitkopf, 2*s*.) A lecture.

JULIAN.—'Dictionary of Hymnology.' (John Murray, 32*s*.) [J.]

CHAPTER I

THE CHURCH CANTATAS AS A WHOLE

THE term church cantata, as we are familiar with it to-day, brings but one name to mind. The glories of the examples he left behind blind us to the merit of a long roll of men who worked before him, and laid the foundations of his art. A study of the forces which culminated in Bach's 'Principal Music', as it was called in the church services (the word 'cantata' was seldom used by him), is much beyond the scope of this little work, but a passing reference to some of his predecessors may not be out of place. The Motet, the free independent musical item of the Roman service and of the Reformed Lutheran, lost its strict style and came to be transformed into the more varied church cantata, for solo voices, chorus, and orchestra, chiefly by the influence of Monteverde's operatic experiments upon the Saxon Schütz (1585-1672), who, during two trans-alpine sojourns, imbibed in Italy the learning of the newer school, and later blended it with the solid Northern manner. The impetus was a strong one, and during the slow recovery of Germany from the terrible devastations of the Thirty Years' War, under the sheltering wing of the municipalities which governed the affairs of the churches and carried on in another way the musical establishments allowed to lapse by the impoverished nobles, men were industriously supplying their churches with music. Andreas Hammerschmidt (1611-1675) in Zittau, Johann Rudolf Ahle (1625-1673) in Mühlhausen, Wolfgang Karl Briegel (1626-1712) in Darmstadt, Johann Christoph Bach (1642-1703) in Eisenach, Matthais Weckmann (1621-1674) in Hamburg, Christoph Bernhardt (1614-1692),

Franz Tunder (1614-1667) and his successor Dietrich Buxtehude (1639-1707) in Lübeck, are a few of the names of those who carried on the work of shaping the church cantata. When we think of the conditions under which some of these men worked, of their industry (some of them composed several complete annual series), of the poor material with which they must often have had to deal—townpipers and trumpeters, instrumentalists of but little musical education, and balances of forces which seem ludicrous to our minds to-day—and when we remember the beggarly pittances many of them received, we can only view their work with admiration. They kept the lamp of art burning amid humble surroundings, and if many of them did not reap any personal reward apart from the happiness of creating and performing, they helped to establish a form of art which produced things of wonderful beauty and which is receiving more and more attention in our own time.

One satisfaction for these workers must have been the opportunities for public music-making afforded by the church services, which were matters for the whole community and not for the few. There were no other regular musical performances: there were no concerts, and save in the seclusion of princely courts Italian opera had not yet spread further than the most important centres. The opportunities afforded by the elaborate Lutheran services were many, and works could be produced on a scale which we, accustomed only to the support of the organ, would consider large. As the chief musical events of the towns they must have been of considerable local importance. At the churches in Leipzig in Bach's time, Matins began with an organ prelude. The Motet, the Introit, the Kyrie followed, and then the Lord's Prayer and the Gloria were intoned from the altar. The Collect, the Epistle, a hymn, the Gospel, and the intonation of the Credo succeeded, and then came the Cantata. This

first portion of the Service was concluded by the congregational singing of a versified form of the Creed. Next came the sermon, another hymn, prayers, and the blessing. The communion celebration, at which there was usually no music except hymns and organ preludising, protracted the service to an abnormal length. The cantor was not expected to be present the whole time. The Motet was apparently directed by his assistants; his chief concern was with the 'Principal Music'. 'Cantatas were sung each Sunday, with the exception of the last three in Advent and the six of Lent; in addition there were the three Feasts of the Virgin, the New Year, Epiphany, Ascension, the Feast of St. John, Michaelmas, and the Reformation Feast—in all, fifty-nine cantatas every year' [Sc.].

The selection of poetic material passed through more than one phase. Schütz devoted himself chiefly to Biblical texts and hymns. He was thus stimulated by the finest religious literature, abounding in suggestive imagery. He was freed from the burdens of metrical chains, he was saved troublesome search for a poetic collaborator of worth and sympathy, and he could follow his own ideas as to the choice and arrangements of texts. He was, in fact, a free man with an abounding wealth of choice, and Luther's rugged version of the Scriptures admirably suited his strong massive style. Generally speaking, the musicians of the North followed Schütz's plan, and well would it have been for the future history of the form and for the writings of Bach had the custom been adhered to.

After a considerable period of experimental attempts at a solution of the problem of texts for church cantatas, matters were forced in a certain direction just as Bach was coming to manhood. In 1700, Erdmann Neumeister, a Lutheran clergyman, issued his first volume of Kirchenandachten, a series of poems to cover the whole year. 'When arranging the regular services of the Sunday, I endeavoured to render the most

important subjects treated of in my sermon in a compact and connected form for my own private devotions, and so to refresh myself after the fatigue of preaching by such pleasing exercises of the mind. Whence arose now an ode, now a poetical oration, and with them the present cantatas.' He furthermore says: 'A *cantata* seems to be nothing else than a portion of an *opera* composed of *stylo recitativo* and aria together; and anyone who knows what they both require will not find it difficult to work out such a *genus carminum*. However—to be of use even to beginners in the poetic art, and to say somewhat of each—for recitative the iambic measure is suitable; but the shorter the verses the more pleasing and commodious they are to compose to. Nevertheless, in an affetuoso phrase now and then a few trochaic or even dactylic lines can be very fitly and expressively introduced. Indeed, as in a madrigal*, the writer is at liberty to alternate and mingle the rhyme and metre at pleasure.

'With regard to the aria, it should consist of one, or at most two strophes—very rarely of three—and always turn upon a sentiment or a reflection complète and proper to it. And to this end it must be led up to by a fitting situation, according to circumstances. And if in such an aria the *capo*, as it is called—the beginning, can be repeated with perfect fitness at the end, it has a very excellent effect in the music.' The comparison of a religious meditation with a portion of an opera is not surprising when one remembers that theatrical productions based upon Biblical stories were common, and were strongly recommended by the clergy to their flocks. The cycle in question contained neither hymns nor Scriptural passages; each cantata comprised four recitatives and four arias, discarding the chorus

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altogether. The poems attained great popularity with composers, and the author was encouraged to add other four series, in which appeared, however, hymns and Biblical passages. These writings of Neumeister set the standard for cantata-libretti, and during Bach's lifetime most of the poets who were associated with the master followed this model. 'The form seemed a positive revelation of the very thing which had been the desideratum; and since any depth or breadth of thought was not necessary, the composition of a cantata text was not a very difficult task.' [Sp.]

In the main, the texts set by Bach can be grouped under five heads. Some are of the Neumeister type, partially Biblical passages, partially verses from hymns, partially recitative and aria verses, with no particular order or grouping. Sometimes scriptural words or hymn-verses are omitted, or both fail to find a place in the scheme. Then in early days we find the type of mosaic pieced together from the Bible, such as we are accustomed to in English oratorio. The chorale type of cantata gives us three varieties of text. In two forms commonly found in the last period, the words consist entirely of verses of some hymn, either in their original form or recast by the librettist, and in the other so many verses of a hymn are taken as the supporting pillars and the spaces are filled by verse suggested by the main theme. Easily accessible examples of the five kinds are: Neumeister text, 'Nun komm, der Heiden Heiland', first version, No. 61 ('Come, Redeemer of our race' [N.]); Biblical text with occasional chorale, 'Gottes Zeit ist die allerbeste Zeit', No. 106 ('God's time is the best' [N.]); chorale words only, 'Christ lag in Todesbanden', No. 4 ('Christ lay in death's dark prison' [N.]); chorale words partially recast, 'Ach Gott, von Himmel sieh darein', No. 2 ('Ah God, in mercy' [B.]); chorale words with interleaved passages, 'Wachet auf', No. 140 ('Sleepers Wake' [N.], [Bs.]).

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Forkel states that Bach set five complete cycles of church cantatas, which means that no fewer than 295 works of this class came from his pen. We know how fond he was of grouping his other work in sets. There are six Brandenburg concertos, six French Suites, six English Suites, six Partitas, six violin solo sonatas, six sonatas for violin and clavier, six sonatas for viol da gamba, six clavicembalo sonatas (now known as 'Organ Sonatas'). Not content with the first volume of the Wohltemperirte Clavier, he gathered together a similar collection of preludes and fugues in later life. His Inventions are arranged in two equal groups, corresponding not only in key, but in style. The Orgelbüchlein was a projected scheme to cover the whole of the Church year, and the choral preludes in the Clavierübung were arranged on a definite plan. The composer whose imagination stretched almost beyond the bounds of human thought was yet regular and methodical. Although so many cantatas have disappeared, there seems no reason to doubt that his passion for completeness led him to round off his labours in that field by bestowing upon his Church the customary five cycles.

Of the 199 preserved (to which must be added three incomplete and four doubtful works) some are not strictly cantatas, though included by the editors of the Bachgesellschaft volumes under that heading. For instance, the popular song for alto, 'Schlage doch', No. 53 ('Strike, thou hour' [N.]), is just a single aria, possibly intended for some private celebration of mourning. 'O Jesu Christ, meins Lebens Licht', No. 118, is but a solitary chorus, accompanied by brass instruments, evidently written for some outside ceremony. The double chorus, 'Nun ist das Heil und die Kraft', No. 50 ('Now hath salvation' [B.]; 'Now shall the grace' [N.]), is a mighty fragment, so great that we cannot imagine how other numbers could be added to form a satisfactory whole. As in

the case of the two existing movements of Schubert's B minor Symphony, we are almost glad that the complete work does not exist, lest the greatness of that which has been preserved should have been marred by unequally yoked companions.

Adding to the 205 the six works which together form the Christmas Oratorio, we have the total of what remains to us out of Bach's labours in this sphere of Church music.

There is a complete absence of stereotyped order of movements, which consist of choruses, chorales, plain or elaborated, arias, duets, trios, recitatives, and instrumental numbers. Some are continuous, as for instance 'Gottes Zeit ist die allerbeste Zeit', while the great majority are divided into separate numbers. This, of course, is the outcome of selection of text; the Neumeister type of libretto made the construction of a continuous, cohesive fabric an impossibility. The larger cantatas are often divided into two parts, which are numbered 'Prima Parte' and 'Seconda Parte', and in some cases the latter part is noted to be sung after the sermon. While the smaller compositions occupy as short a time as eleven or twelve minutes in performance, the larger ones extend to twice or even thrice that length.

About one-third of the existing cantatas are for solo voices, the number of participants ranging from one to four, and the chorus being either entirely absent, or confined merely to simple concluding or intermediate chorales. No doubt the factors which decided the composition of these were the conditions of his choir and the presence of solo singers of exceptional merit. It is interesting to speculate on the individual singers who served under the master. He utilised everyone's capabilities to the full, rejoicing in the possession of some good vocalist, or writing within such restricted limits as would suit a person of truncated range and feeble execution. We can find at various periods clear

evidence, for instance, of some bass of wide compass and considerable power, of altos with exceptionally low range or of peculiarly sympathetic quality, of a soprano of brilliant technique, of tenors bordering on the counter-tenor, and of others little higher than baritones. This is one of the difficulties which beset performance; with restricted means one cannot always select soloists who are vocally and temperamentally fitted to the arias and recitatives Bach wrote for particular singers.

Evidence of this nature shatters the fallacy that Bach was a man hopelessly unpractical, and that in his writings, his vocal writings particularly, he consulted only his own ideals of what should be, and not the capabilities of his performers. He was, on the contrary, a working musician who, without sacrificing any ideals, accommodated himself to the forces he had at hand, and to the conditions of performance existing for him. Occasionally, no doubt, he wrote music just for the sheer joy of writing, as if at times he was bound to give out the mighty thoughts that were within him, whatever the medium might be. The B minor Mass, or at any rate, many portions of it, was such a piece of self-expression, possibly never heard complete by the composer. In the case of the violin chaconne and the first movement of the B minor flute sonata, the instrumental medium is hopelessly inadequate for the greatness of the thoughts; but these are exceptions. We know that he wrote mostly chamber-music at Cöthen, and mostly church-music at Leipzig, that when he went to Hamburg he tried to meet the Northern organists on their own ground with the Fantasia in G minor, that for the meetings of the Telemann Society he wrote, or arranged from existing violin compositions, concertos for harpsichord and strings, etc. And so in the cantatas we find him adapting himself to the material at hand, both instrumental and vocal.

While the performances of that day would not equal

in ensemble and nuance the standard we look for now, it is scarcely to be believed that he went on year after year writing music which was beyond the performing capacities of his forces. In fact, we should look at it the other way, and acknowledge that the weekly performance of such music, with all the disadvantages of single parts, hastily written and often incorrectly, with but little time for rehearsal, argues a generally high standard of attainment on the part of his vocalists and instrumentalists, inadequate as they may have been at times.

The orchestra always finds a place in Bach's scheme; the use of strings, wind, brass, and percussion, with the organ during service, was customary, and a body of players was at all times at his disposal. The methods of scoring of the time were, of course, much different from those of to-day, and, moreover, the practice of the Eisenach master shows notable differences from that of his Halle contemporary, with which we are partially familiar in this country. (The use of the qualifying adverb is necessary here, because Handel's scoring has been brought 'up to date' so often that we more often hear the subsequent versions than the original.) The features which distinguish Bach's methods from those in use from Haydn to Wagner and Brahms (the experiments of Stravinsky, Schönberg, Strauss, Bliss, and other modern composers exhibit a harking back to the pre-Haydn orchestra, whence the necessity for limiting the period) are, in the main, six.

The continuo, assigned to organ or harpsichord, with the 'celli and violone (contrabass) generally, though not always, in unison with the fundamental line, is never absent, except in a few isolated cases where its cessation is specially noted. It is very rarely written out in full; the player supplied his part from the figured bass. If a number of instruments are occupied, the continuo generally supplements. If one or two only are employed as obbligato to the voice, the

continuo is responsible for the remainder of the structure, supplementing and amplifying. Often it is the sole support of the voice, in solo and recitative. Since the art of playing from a figured bass is little practised now, the organ part is sometimes printed in full in modern editions, the nature of it depending on the views of the editor. Remembering Bach's great skill in extempore playing, how fond he was of inventing for considerable periods on a single theme and of adding a fresh part to a given number, turning, for example, a trio into a quartet, we must assume that a mere filling in of chords was not his intention, but that all the resources of counterpoint are to be employed.

Instruments do not disappear and reappear during the course of a movement for purposes of colour and contrast. To use the analogy of one writer, the instruments chosen to take part in a certain number are like organ stops under the old regime of registration; they are drawn at the beginning of a movement and remain in action until the end. They may cease for a few bars at a time, noticeably when a final cadence is approaching, but that is more probably to give the soloist a little licence of tempo than because variety is deemed necessary. Contrasts of colour are obtained when passing from one number to another, or where a change of tempo occurs, by the selection of a different combination of instruments, by the discontinuance of those previously used and the introduction of others. But within the limits of a single movement, the selected colouring remains undisturbed.

All instruments are treated on equal terms of importance. Unless they play in unison groups throughout, they are made separate strands in the polyphonic web. Each is occupied in working out its own melody. None is used for such a secondary matter as holding-notes, or the temporary doubling of a weak register of another instrument. We find that the number of independent lines increases, under such treatment,

to such an extent that eight real parts are quite common, and that the complication sometimes mounts to fourteen or fifteen distinct melodies. An aria, with an accompaniment (the term is used for want of a better) for flute and two tenor oboes, virtually becomes a quartet, in which the voice is only one part, of no more melodic interest than the rest. Many effects new and beautiful to our ears result from this method of scoring.

Bach's search for delicate shades of colour, his practice of using to the full all the resources available, and his passion for exhausting the possibilities of his medium led to an extensive use of instruments which now are wholly or partially obsolete. The nature of some of them can only be conjectured. Such names as viola da gamba, viola d'amour, violino piccolo, violetta, violoncello piccolo, lute, flute à bec, taille, oboe d'amore, oboe da caccia, cornetto, lituus, occur with frequency in his scores, and convey no actual impression to the reader who has not been able to hear some of these instruments at Bach performances in large centres. Even at these, substitutes are so often used that few music-lovers have heard the effects the composer intended. The whole subject is too large to be discussed here. Short references will be made where necessary in the succeeding chapters.

So long as manuscript was chiefly in use, much was left for verbal instruction. This was especially the case when men met together all the year round to rehearse and perform works of similar nature, in the service of some church, for example. There can be no doubt that many practices would be followed which would not need to be committed to writing, except perhaps when some new performer took part. Points like bowing, expression, and so forth could easily be settled at rehearsal by direction of the cantor, and their omission from the parts would ease the labour of copying, a task over which the principal musician himself, his family,

and his pupils had necessarily to spend much time. The problem then arises how far the actual parts and scores represent the complete effect aimed at by the master. One can only judge by occasional directions which some chance has left for us, and from which similar instances must be deduced. An isolated notification that certain things must not be done is an argument for their customary use. Scoring which is unsatisfactory or difficult of manipulation may often be rectified by comparative criticism. The needs of one's own performances naturally give one scope for testing the value of such reasoning. Various points which must be debated are the division of the strings into solo and ripieno in the arias, the addition of strings to the tutti portions when only oboes are marked, doubling of flutes by strings or oboes sometimes, reinforcement of the voices in motet-like choruses where only continuo is marked, strengthening of the chorale melody by the trumpet when it is not indicated, the use of the bassoon in the solo portions where 'bassoon col bassi' is directed. Take an example from the orchestral suites by way of illustration. The charming Badinerie which closes the second is for flute and strings. Even if the strings are of no greater force than a double quartet, much of the flute part, which ought to be prominent, is virtually inaudible. Doubling the wind instrument produces a somewhat better balance, but even that is not perfect. It is unfair to blame the composer for want of judgement; we cannot accurately represent the softer violins and the conical flute of the day, and so cannot hear the original scoring. But to allow the flute solo to be smothered by the violins would be absurd. It would be better to allow a violin or two to play in unison with it. There are scores of cases of this kind which can only be discovered by experience, and remedied by judicious experiment.

The sixth point is the apparently promiscuous

choice of instruments, which often proves on close examination to be of deep meaning and of great importance in the scheme of things. From Haydn onwards we have a fairly stereotyped orchestra. Certain minor differences occur due to some special circumstances, but in the main, the typical orchestra of Haydn and Mozart has remained until to-day, with an inevitable growth in each family. But with Bach there was scarcely any settled combination. Even the strings, the foundation of the whole, varied considerably. Sometimes, in addition to the basses, he demanded two sets of violas as well as two of violins, at others two of violas against only one of violins; in one case he desired four sets of violas with no violins at all, in another three sets each of violins, violas and 'celli. For the sake of readers who may not be able to consult many scores, an account of the scoring of several cantatas may be useful. The number of cantatas comprising one volume of the Bachgesellschaft edition is always ten, and a volume has been chosen at random.

(1) The usual strings (first and second violins, violas, 'cellos, and violone), continuo, flute (flauto traverso, to distinguish it from the flute à bec, which is of the flageolet order), two oboes, taille (a tenor bassoon), an oboe da caccia (a tenor oboe), cornetto (a treble instrument of the 'serpent' type), and three trombones.

(2) Usual strings and continuo, two oboes, flauto traverso or violino piccolo (a small-sized violin, tuned a fourth higher than the ordinary instrument). These last two are not both required; their use is alternative.

(3) Usual strings and continuo, violin concertante, flauto traverso, flauto piccolo, and trumpet.

(4) Usual strings and continuo, two oboes, taille, two oboi d'amore (an alto oboe).

(5) Usual strings and continuo, two oboes, horn.

(6) Continuo, two flutes, and two violas da gamba (the six-stringed bass viol).

(7) Usual strings and continuo, two flutes, two oboi d'amore, corno da caccia (hunting horn).

(8) Usual strings and continuo, two oboi d'amore.

(9) Usual strings and continuo, two oboes, corno da caccia.

(10) Usual strings and continuo, three oboes, oboe d'amore, bassoon, two flutes, three trumpets, and tympani.

These combinations are not employed throughout the cantata. To take No. 1, we find all the forces, except the oboe da caccia, used in the opening chorus. The three upper strings, the two oboes, and the taille are independent of the voices, the cornetto plays in unison with the soprano (which sustains a chorale), and the flute doubles it an octave above. The three trombones double the three lower voices of the chorus. There are two arias and a duet. The first aria is accompanied by the continuo and a solo violin, the second by continuo, two oboes, and taille. The duet has parts for flute and oboe da caccia in addition to the continuo. In these numbers the instrumental parts are distinct melodies, weaving in and out of the vocal lines. The two recitatives are sustained by continuo only. All the forces of the opening number reappear with the concluding chorale. Except where for a note or two the instruments diverge to amplify the harmony, the voices are here doubled by the orchestra, the soprano by the first violins, first oboe, and cornetto at the unison, and by the flute at the octave above, the altos by second violins, second oboe, and first trombone, the tenor by violas, taille, and second trombone, and the basses by the lowest strings, third trombone, and continuo. The oboe da caccia would probably be played by the first or second oboist; hence its absence from the choruses. The taille, being only a third instrument, would most likely be taken by an inferior performer.

Just as Bach exploited the exceptional voices chancing to be in his choir, and considered the idiosyncrasies of

the faulty ones, he utilised the skill of certain of his instrumentalists and condoned the shortcomings of others. A series of brilliant organ obbligati in a group of cantatas of the same period, for instance, points to a performer beyond the ordinary, and one with whom the cantor was in congenial sympathy. Simplified violone parts were made for deficient players. At times, too, separate instrumental movements, original or arranged, from other works are introduced. They do not always have any interpretative bearing on the subject of the work, although they increase its spaciousness and importance; one can only conjecture that the cantor rejoiced at the time in an exceptionally good band of musicians, and was glad to give them a more important portion of the 'Principal Music' than was his wont.

Apart from these considerations, the choice of orchestra was due to the needs of his text and to the position it occupied in the Church year. At Christmas, at Easter, at Ascensiontide, the full panoply of woodwind, brass and drums would be displayed; the visit of the newly-elected Town Council of Leipsig demanded such pomp and circumstance that four trumpets must needs be pitted against his little choir.

The emotional significance of all this variety of colour is not easily grasped to-day, when we merely hear isolated performances of isolated cantatas in a concert-room. But, to take concrete examples, how thrilling must have been the effect on the Easter congregation of S. Thomas', when, after the cessation of instrumental music during Lent, the full splendour of the orchestra, with a preponderance of brass, rang through the church! How striking the contrast between the quiet sombre colouring of the Actus Tragicus ('Gottes Zeit'—'God's time is the best'—No. 6 of the list given above), written probably for a funeral ceremony, and the triumphant brilliance of the Reformation festival cantata, 'Ein feste Burg', No. 80

('A stronghold sure' (N.]) which begins with a short fanfare of three trumpets and drums as the voices give out the well-known words to the well-known tune!

In another particular the scheme of many of the cantatas militates against their producing to-day the full effect of climax the composer had in his mind. Many of them end with a relatively simple presentation of a chorale, in four vocal parts, the orchestra either merely doubling the voices or adding some unobtrusive counterpoint. Frequently, too, a composition ending in this manner begins with a large and imposing chorus. .Judging by other standards, one might be inclined to prefer the simple tune at the beginning and the highly-wrought chorus at the end. But on the congregation of the beginning of the eighteenth century, the effect of the conclusion of the cantata by a plain chorale would be that of climax; the familiar melody and verse would sum up the whole trend of the libretto, and drive home with great strength the meaning of the musician's sermon on the text. Church chorales were always associated with certain church seasons, or with certain aspects of faith, and, in the mind of the faithful, were inseparable from these. When, after a series of arias and choruses, many perhaps difficult to understand and to follow, all the musicians joined in giving forth a simple hymn, to which the people could add their voices, the attention of the congregation would be gripped immediately, and the composer's aim would be effected much more completely than if some chorus on an imposing scale were used in conclusion. Our audiences are acquainted with few of the chorales used by Bach, and consequently much of the conviction of the ending is lost. But where the tune is familiar, as in the case say of 'Sleepers wake' ('Wachet auf'), or 'A stronghold sure' ('Ein feste Burg'), the impression made approaches that which would be felt by the congregation of Bach's time.

While the sheer beauty of the wonderful harmonisations of the plain chorales, even if these are not familiar to a British audience, often makes the close of a cantata impressive and satisfying, and while most listeners can enjoy to the full the effect produced by the building-up of some great introductory chorus on a single melody, there is one method of employing a chorale which can never appeal to an audience of to-day as it did in the lifetime of the master. Bach frequently introduces a chorale-melody orchestrally, during some chorus or solo, in such a way that those familiar with the hymn may find a new light thrown on the text. To the mind of the original listeners would come instantly the significance of the quotation; as the tune slowly passed before them, line by line, the commentary of the composer on his text was more vivid than that of any preacher. And Bach's knowledge of scripture, of chorale-melodies, and of religious verse was so deep, and his own thoughts moved so constantly through all the avenues of spiritual life, that his faculty for such suggestions was unrivalled. No amount of explanation can bring home to ourselves and to our audiences the force of the original meaning. We may enjoy the music, we may wonder at the skill which produces the combination, we may find out what it was that the composer intended to convey, but the original impression on the congregations of the day we cannot recover.

But though much is necessarily now elusive, the church cantatas remain an inexhaustible treasure-store of beauty and of some of the most exalted feelings yet expressed by man. It is not pretended that all are interesting or that flaws do not exist. It is not difficult to point to dull arias, arid recitatives, choruses which are not spontaneous, and to some inexplicable lapses of taste. Can anyone explain, for instance, how Bach could possibly turn the splendid congratulatory secular cantata 'Angenehmes Wiederau', with its rollicking

bass solos, and its dainty gavotte-like alto aria, gaily accompanied by a tripping flute and muted solo violin, and the organ 'staccato sempre'*, into a church cantata for Midsummer Day ('Freue dich, erlöste Schar', No. 30, 'Come, rejoice ye faithful, come' [B.]) ? No, the immortal Johann Sebastian was only a frail man, and had his moments of aberration.

But his general level is higher, his mountain peaks stand further into the empyrean, his county is more extensive, more diversified, more eternally fascinating, than we can discern elsewhere.

Parry points out that it is not necessary to subscribe to Bach's creed to be able to fall under the spell of the 'Matthäus-Passion'; that all earnest men, of whatever race and belief, can be touched by its exquisitely human feeling. The same is true of the cantatas. Even where the master assumes a didactic role, or thunders out denunciations of those whose faith was not his, we admire the strength and firm belief of the man. He felt not only for himself, but for humanity. He could rejoice with multitudes, he could sing with legions of angels, and he could walk with the lonely troubled soul. He could exalt in the overthrow of Death, he could look forward to Death with longing, yet he could feel the terror of the crossing to the unknown. He could affirm his faith against the world in magnificent bold defiance, and he could fathom the plunge into the tortures of doubt. He knew the most serene peace of mind, and he could suffer at the thought of his own unworthiness in the presence of his Saviour. His portrait of Jesus is the most beautiful figure in the whole range of music. The various phases of the Church year were to him no outside spectacle—he lived through them as personal experiences. His Christmas music is a pæan of ecstasy; his Holy Week music moves in deep and personal anguish; his Easter music is triumphant and exulting; his Whitsun music glows

* See J. S. Bach, 'Bright the Sunbeams' (Stainer & Bell, 3d.).

with fire. But in all his expressions of these thousand-and-one emotions there was no narrow-mindedness, no insularity begotten of creed. However far we may have travelled from the faith of Bach, however few of his theological views we can endorse, there is in him such a splendid humanity, such an intense sympathy with his fellow men, there is such a personal revelation of self in his writings, and they are clothed in such noble forms of the purest type of beauty, that they touch our heartstrings with the utmost intimacy, they give us continual mental refreshment and glimpses into the infinite.

'Ach Gott, vom Himmel sieh darein', church cantata No. 2, [B.G.], I, for the Second Sunday after Trinity, written after the year 1734. English version, 'Ah God, in mercy look from heaven' [B.].

THE texts of the opening and closing numbers are the first and sixth verses of Luther's free versification of the twelfth Psalm, written in 1523, and first published in the 'Etlich christliche Lieder' the following year. The hymn has been described as 'a cry for help from the Church founded on the word of God, for protection against its contemners and corrupters'. [J.]

The text of the remainder is derived from the intervening verses, which are cast into a new form by a poet who served Bach with much faithfulness though with little talent. Picander (Christian Friedrich Henrici, 1700-1764) was a strange personality. He first made his name by writing gay or satirical poems, distinguished by faulty style and taste. He also wrote poems for fête-days of various sorts, and so managed to eke out a living and to attract attention. By this means he got appointments successively in the Post Office and the excise. After gaining some name as a poet of licence, he turned his attention to religious verse. He became friendly with Bach, a connexion which the worthy Leipsigers must have thought a strange one for their Cantor. While his poems for secular cantatas are often quite good, his sacred poetry is for the most part lamentably poor stuff. As one reads through the cantatas one is wearied by the constant reiterations, by the lack of imagination, and by the miserable taste he so often exhibited. How one wishes that Bach had always selected his own libretti from the Scriptures and from

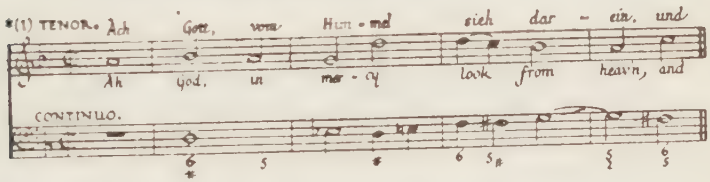
existing religious poetry, which he knew so well, instead of employing Picander to turn out his doggerel in such quantities! But the exciseman-satirist-farcewriter-moralist had one or two serviceable qualities. He was willing and indeed proud to work for Bach, he accepted endless suggestions and improvements, he knew something about music and appreciated it, and he often framed his verses so that they afforded the composer opportunities for pictorial writing. From 1724 onwards lasted this strange collaboration of the most deeply religious and exalted mind of the day and a place-hunting versifier who only wrote sacred poetry for ulterior purposes.

The chorale, the musical foundation of the work, may be found in [E.] I, No. 2, and [S.S.] 357A, which is the version closing the cantata, with two other settings [E.] I, No. 1, [E.] II, No. 155 [S.S.] 357C, both taken from other cantatas. The last mentioned is an exceedingly fine harmonisation, with a surprising final bar. The same three are in [C.P.E.B.] Nos. 262, 263, and 253 respectively. A prelude on the tune is found in Vol. IX of Peters' edition of the organ works, ([B.G.] XI, p. 167), but it is not particularly interesting. If by Bach at all, it must be a very early work, but it shows an experiment in chromatic treatment at the beginning of the fifth line, which anticipates some of the counterpoint he more justly applies in the later composition to other lines. The tune first appeared in the 'Erfurter Enchiridion' in 1524; its author is unknown.

The first chorus (given in full in [E.] I, 149) was well known before the beginning of the real Bach revival. As only the instrumental bass is independent of the voice, it is written in what was known as the 'motet style', and was performed as a motet apart from the cantata to a considerable extent. The chorale is treated in the Pachelbel manner; that is, it is sung slowly in one part, in this case the alto, while the other

voices preface, accompany, and conclude each line by imitative passages founded usually either on the line itself in diminution or on phrases suggested by the words. Bach's loving fidelity to the text and the marvellous malleability of musical material in his hands caused his development of the Pachelbel manner to reach a height which one cannot imagine surpassed. It is the culmination of all the chorale treatment of his predecessors and contemporaries.

Technically speaking, the first bars anticipate the opening of the First Symphony of Beethoven, by beginning out of the normal key. Here a tonic chord is not reached until the fourth bar, and then it is only touched briefly, not reappearing until the tenth bar! Extremely fine is the opening; after the solitary vocal A the initial chord is most surprising:



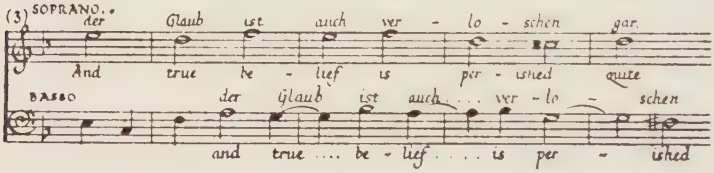
The whole of the opening bars, which strongly remind us of certain moods in Wagner, create a feeling of solemnity in keeping with the unfolding of the text.

The wailing chromatic passages, set first to the word 'erbarmen', or 'pity', a point which does not come

* In all musical quotations the original score is reproduced faithfully, except for the following changes:—(1) the clefs are generally reduced to the two in customary use to-day, the C clef only being retained in accordance with modern orchestral usage; (2) where there is doubling, it is merely indicated, and not written in full; (3) two or more lines are sometimes condensed into one stave, where clearness is not interfered with; (4) English words are added—those bracketed are a literal translation, those unbracketed are the version of the English edition, or those suggested as a substitute. All bowing and expression marks are the composer's.

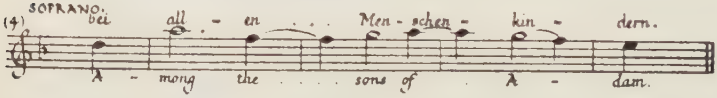
out in the English version, add a touch of pathos to the despairing cry of the believer in the midst of infidelity. At the foot of page 6, the stubbornness of the 'faithless men' is clearly suggested by the persistent figure in the instrumental bass, a feature which should be made slightly prominent in performance.

A slight *piu mosso* is advisable at its entrance. The contrariness of the unbelievers is depicted by a close canon with contradictory accents between tenor and bass, and later between soprano and bass (p. 8) :



[Other parts not quoted.]

and finally by the concluding entry of the last line in the highest notes of the sopranos clashing contumaciously against the normal accents of the bar (p. 10) :



All the syncopated notes here should be strongly marked, so as to make these points more effective.

It is important in performance that the melody in the altos should be heard clearly throughout ; it is therefore advisable to add such expression marks to

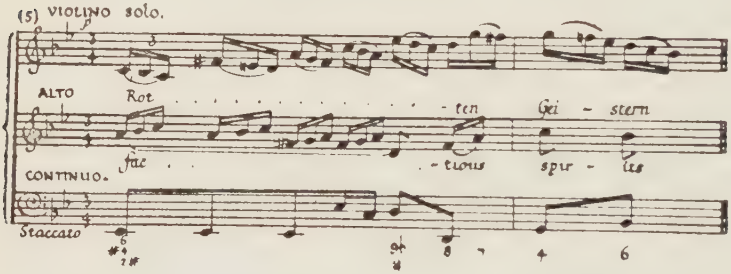
the other lines as will allow an unmistakable superiority of strength to the principal part. As in all choruses of this type, any tendency to slog through in the 'good old way' so beloved by choirs should be checked; there is a wealth of expressive writing in it which should be carefully dealt with, and every line should be as individual as the parts of a string quartet. The scoring is for continuo, strings, two oboes, and four trombones, which, with the exception of the instrumental bass (often independent of the vocal), double the voices throughout. Each trombone helps a voice part, and the alto line is further strengthened by the two oboes, in order that the chorale may be heard more plainly. The brass and wood wind can be omitted. In fact, the persistent use of brass to pull the choir through is quite unthinkable nowadays. This is a number where the original scoring would in our time madden an audience. It was the custom then to double the voice parts continually with trombones, but as the calibre of the older instruments was not that of the present, the tone would not be so commanding, and would not dominate.

The prayer of the opening of the chorus is recalled at the beginning of the recitative, when the first line of the chorale enters canonically between voice and bass. In the fourth line of p. 11, the words 'and dead men's graves they do resemble' should be replaced by 'and they resemble dead men's graves' and the two final quavers changed into a crotchet. Otherwise the solemn hush created by the weak low notes of the singer associated with the effective change of chord has no meaning.

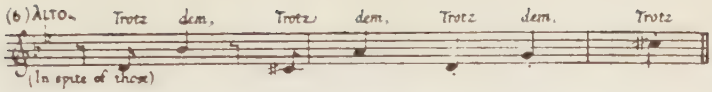
Unless mention is made to the contrary, it will be understood that recitatives are accompanied only by a figured bass. Where an organ is possible, it is well that the custom of including 'cellos and double basses should be followed, but in a concert performance where no organ is available, the continuity of the strings

against the evanescent notes of the piano is sufficiently disturbing to justify the assignment of the accompaniment to piano alone.

From lamentation we pass to the most violent condemnation of unbelievers, and the alto aria is an extraordinarily energetic exhibition of religious indignation. The basses of the orchestra maintain throughout a sullen persistent staccato, a solo violin (to which, with the continuo, is assigned all the accompaniment) plays an agitated, almost angry, obbligato, while the voice declaims harshly and vigorously against unbelief, and calls for vengeance on heretics. Bass, obbligato, and voice seem all to be in a state of conflict one with another; 'Factious spirits' are depicted by twisted, tortuous vocal runs:



and the voice leaps actively from point to point in its denunciation of their teaching. The last line of the chorale reappears in the voice part, p. 16, lines 2 and 3. Is it a mere accident or not that this phrase, which in the first chorus is set to the words 'Among the songs of Adam', is associated with the aria? Certainly, it is an unusual proceeding on the part of Bach to introduce an isolated line in this way, but whether it is an intentional quotation or an accidental reminiscence, it is highly effective and a striking contrast to the remainder of the aria. The following extract gives some further idea of the energy and aggressiveness of the vocal line:



It goes without saying that the aria must be sung at a fairly quick pace, and that it should be declaimed in a dramatic manner.

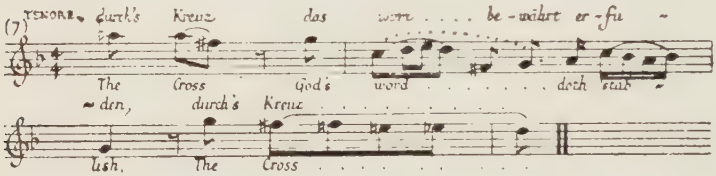
In the English version the violence of the original words is tempered, possibly with a view to church performances, but in a concert-room it would be more illuminating to depart as little as possible from the first text. The following emendations are suggested : for ' May we keep from false belief ', substitute ' Controvert all heretics ' ; for ' And dare defy th'Almighty ', substitute ' Smite all who would corrupt us '. The C sharp, p. 16, line 1, bar 3, first note, might be sung to the word ' all ' (the last two notes of the voice part of that line should be quavers). The writer is aware that these and other suggestions which are made from time to time are but crude ; he hopes, however, that readers with more skill in adapting words than he possesses may be able to improve them vastly. The cadences on p. 13, line 2, p. 14, line 3, p. 15, lines 1 to 2, p. 16, lines 3 to 4, and p. 17, line 3, exhibit a feature common to the conclusion of sentences in music of the period in triple time, the substitution of three bars of two-time for two bars of three-time :

If this be not observed, there will be much false accentuation of the words.

The bass recitative and arioso, which are supported by strings, have many points of interest and beauty. The sufferings of the poor are expressively painted in

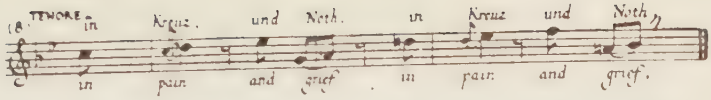
the opening bars, then grief gives way to confidence. The arioso is full of calm trust. At 'The Star of Hope shall rise' the violins soar upwards (the whole of this number is tenderly accompanied by strings) and the uppermost poise on high notes till the word 'Quicken'. In spite of all the promises of comfort Bach cannot resist making the voice fall away to the word 'weakness'.

The tenor aria, which Schweitzer thinks is taken from some other work, begins with smooth shining orchestral passages moving mostly in thirds and sixths. The flowing of silver under the refining process is so suggested. But every now and then this bright movement is interrupted by poignant harmonies, by melodic phrases speaking of anguish, for instance, p. 21, bar 2, and the descending chromatic passage, bar 4, assigned to the highest notes of the tenor voice.



These are always set in the original to the words 'through the cross'. The English version, by placing 'and by' at those points, does not make the meaning clear. It will be noticed that here again the normal accent of the bar is eluded, thus correcting the apparently false declamation. The following changes are suggested: p. 20, bar 4, *et seq.*, for 'And the Cross, God's word, is 'stablish'd' substitute 'The Cross, the Cross God's word doth 'stablish'; p. 21, bar 2, *et seq.*, for 'And by the Cross God's word is 'stablish'd' substitute 'The Cross God's word doth 'stablish'.

The second portion demands some freedom of *tempo*, a little *allargando* being imperative at the sighing passages 'in pain and grief':



In all cases in this number, the grace notes should be taken as appoggiaturas of a quaver in length, and not as acciaccaturas. Unfortunately, much of the modern Breitkopf edition errs on this point, not only departing from the original but entirely falsifying the spirit of the music. If the grace notes here are sung quickly, the whole passage sounds absurd.

In this and in many other arias, it is better to conclude with a repetition of the opening symphony only than to repeat the whole of the first part. *Da Capo* was often written as a formality, and nowadays we find the leisurely restatement rather wearisome at times; in fact it prejudices listeners against Bach's vocal works. If the opening instrumental portion be fairly lengthy, it is often sufficient to produce to a modern ear the necessary sense of completeness after the contrasting section.

It is advisable in all arias and duets to divide the strings into solo and ripieno, and only allow the former, a single player or a single desk to each part according to circumstances, to play while the soloist is singing. Contrasts are greater, and there is much less danger of the voice being overpowered by the full instrumental part. Schweitzer's arguments on this point are strong and convincing.

The lovely harmonies of the concluding chorale are a never-ending delight. They create an atmosphere widely different from that of the first chorus, and end the work with a few moments of remarkable beauty.

Perhaps a word or two may be offered here with regard to the treatment of the pauses in chorales. The sign often means nothing more than the indication of the end of the line. For instance, in the 'Orgelbüchlein' pauses are marked, although the counterpoints below

and above the melody may flow unceasingly. They must be interpreted very freely, according to the character and arrangement of the words. Sometimes they ought not to be observed at all. The desires of the conductor need be bound by no fancied necessity for obeying these traditional signs.

This cantata can be performed quite adequately with strings and piano or organ. If there are any volins or violas to spare in the first number, they can be used for strengthening the alto line to make the foundational tune more prominent. 'There can hardly be any doubt that all the chorale melodies used in the choruses—with the exception of the final chorales—should be reinforced by the trumpet, even where the score has no indication to this effect. The wind-players, of course, knew the chorale melody by heart.' [Sc.] If a piano be used instead of an organ, it should not take part in the bass recitative except to double some of the quavers of the arioso section. In the sustained chords the thud of the hammers will be an intrusion of no utility, and will make unanimity a matter of difficulty.

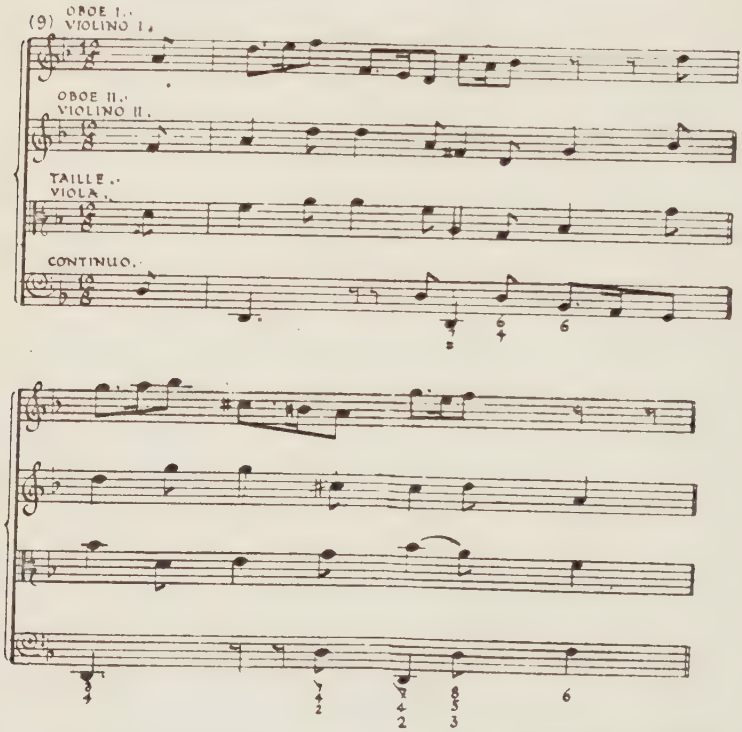
CHAPTER III

'Also hat Gott die Welt geliebt', church cantata, No. 68, [B.G.] XVI, for Whit Monday, possibly 1731. English version, 'God so loved the world'. [N.]

THIS was one of the first cantatas to be known to a wide circle. It was a great favourite with Mendelssohn, and would therefore become much talked of in the days when Bach propaganda received such a strong impetus from his enthusiasm. It was published in 1847 as a supplement to Winterfeldt's 'Evangelischer Kirchengesang'. It is a composite work, the solos being adapted from a secular composition dated fifteen years previously, while the choruses were possibly newly written for the day in question. It was first thought to contain no chorale, but that the basic melody of the opening chorus was written by Bach himself after the manner of the more ornate tunes which he composed for the Schemelli Chorale Book*. But C. S. Terry discovered the tune to be by Gottfried Vopelius (1682). The text is a versified form of John iii, 16, 'For God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life'. A horn doubles the chorale melody. The independent orchestral parts for strings,

* Nos. 1, 2, 4, 9, 10, 11, 14, 15, 19, and 20 in 'Twenty Sacred Songs', J. S. Bach, [N] are original compositions from the Schemelli collection, the others are chorales which were already in existence, but to which Bach added figured basses. [S.S.] Nos. 265, 338, 357 B, 364, 380 B, and E. 1. No. 20, are also possibly by the master. See also 'Hymn Tunes by Bach', Terry (Oxford University Press), and 'Bach, Six Original Chorales' (Stainer & Bell). In the first two publications the middle parts have been added from the figuring. For an exhaustive consideration of the question of Bach's original hymn-tunes see [T.] II.

two oboes and taille (the wind instruments, except for an isolated note or two, merely doubling the strings), immediately arrest attention. Their gently undulating swinging movement is clearly that of a Siciliano.



At first the idea of using a dance measure in connection with such words appears incongruous, but a closer examination dispels this criticism. The melody of the first violins is a ' motive of felicity ', ' expressing the idea of the eternal, compassionate love of God ', [Sc.] and, combined with the swinging movement of the other strings and the flowing expressive voice parts, creates an atmosphere glowing with love and tenderness. In the score are certain bowing marks, which, unfortunately, are not observed in the printed string parts: indeed they are contradicted. The original

should be restored, and the whole of the parts bowed carefully on the lines indicated by the composer.

In fact, unless the edition of the orchestral parts is a recent one, it is generally necessary to examine the bowing of the strings and the tonguing of the wind most minutely, as there are many strange alterations and omissions. Many old copies are practically without marks; the conductor should not hesitate to mark such bowing and expression as he feels necessary. We cannot perform Bach in a raw uncouth way. Then again, editors often rewrite the band-parts, adding, omitting, and changing, and if all the orchestral copies are not carefully compared with the score beforehand, surprising things are apt to happen at rehearsals. Another annoying practice is that a publisher will sometimes issue vocal scores with one set of expression marks and supply orchestral parts belonging to another edition, with the result that there are multitudinous differences, often of a serious nature, between voices and instruments on such points as tempi, strength, style, phrasing, pauses, repeats. The only solution of the problem is to prove every single part beforehand.

The two arias are adaptations from a secular cantata which had a varied history before it was dismembered as an offering to the church. During the Weimar period, Bach's master, the Duke Ernst Wilhelm, was invited to a hunting party with which the Duke Christian von Sachsen-Weissenfels celebrated a birthday. (Spitta says his fifty-third, and Schweitzer his thirty-fifth. If it had been Bach's age which was in doubt the matter would have been worth investigation, but with these innumerable minor German princes the game is not worth the candle.) The guest ordered his musician to provide a cantata as a surprise for the celebrant, and 'Was mir behagt, ist nur die muntre Jagd' was given on the 23rd of February, 1716. It is an exceptionally fine work, with a text on allegorical lines, offering compliments through gods and goddesses to the lordly

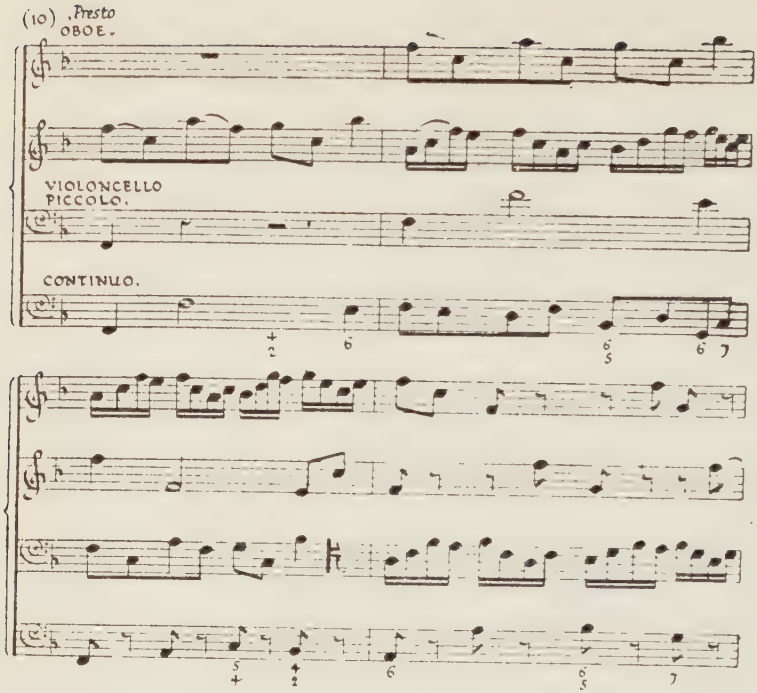
hunter. It is published with English words by Messrs. Breitkopf under the title 'Birthday Cantata (The Chase)'. With slight alterations, generally only of proper names, it served as birthday music for Prince Ernst August of Sachsen-Weimar, and for the nameday of the Electoral Prince Friedrich August (produced by the Telemann Society), and was again performed before Prince Christian von Weissenfels. The final chorus eventually found its way into a Michaelmas cantata, and two arias into the work we are considering. The gross errors of accentuation caused by the institution of fresh names for old, suggests that their highnesses did not listen very attentively to the congratulatory music.

The first aria underwent a curious and unique transformation. In its original shape it is a short song of thirty-six bars, founded on a free basso ostinato, which is assigned to the continuo, without further instrumental aid. The words are devoted to praise of the 'Saxon Hero' because flocks and herds are allowed to wander over his fields. In the new form, Bach extended the basso ostinato to fifty-three bars, gave it to the violoncello piccolo (an obsolete smaller form of the 'cello), placed a continuo part underneath, and wrote an entirely fresh melody above! Such was the composer's transformation of an idea fifteen years old! In its new form, known in this country as 'My heart ever faithful', it has become the most popular song ever written by Bach. In the Birthday work it is marked *Piu Presto*, in the church version *Presto*, a direction often neglected by singers, even although the term did not indicate then the quick tempo we assign to it now. Spitta considers the new melody much bolder and freer than the old, and that the fresh words are exactly fitted to its transferred form. On the other hand, Schweitzer thinks 'the arrangement not wholly satisfactory. The simple aria of the hunting cantata is in its own way more beautiful and better

balanced than that of the Whit Monday cantata, in which we cannot help seeing ultimately that a new patch has been placed on an old garment.'

Pirro points out an interesting resemblance between the melody given to the soprano, and one from a concerto of Vivaldi, with the compositions of whom Bach was very familiar, having devoted much time to them at Cöthen. He also points out an even greater similarity to the opening of an air from an opera of another famous Italian of the time, Antonio Lotti, and suggests that Bach would probably have heard this opera, 'Giove in Argo', when it was produced by the author at Dresden during the autumn of 1717, which was the period of the famous contest arranged there betwixt the French virtuoso, Marchand, and the Thüringian. Reminiscence hunting is not generally a profitable occupation, but knowing how Bach, like Shakespeare, had that kind of universality of mind which used everything for its own purposes, and turned other men's dross into pure gold, we need not be surprised at any discovery of this nature.

In the version found in the hunting cantata, the bass only continued four bars after the voice finished; but on the last page of the original MS. of the complete work, as a sort of afterthought, this bass was developed into a lively trio for oboe, violin, and continuo, which runs its course as merrily as a babbling brook. Particularly delightful are some little laughing answering leaps of a seventh. This, slightly changed towards the end, with the lowest of the original parts transferred to a violoncello piccolo and the addition of a continuo part below, is inserted as an instrumental finale to the soprano solo of the church cantata. In the separate editions of the song it is generally omitted. The oboe and violin do not take any part in the number till the voice ceases.



The violoncello piccolo obbligato is always played by a solo 'cello now, of course, although it sounds thick and insufficiently contrasted with the lower strings. In the absence of an oboe, its line can be taken by second violins, although much of the piquancy of the scoring is lost thereby.

The bass solo has only a few alterations here and there, but no change of idea or general development. In the secular work it is a song allotted to Pan, who sings that a prince is the Pan of his country, and that a land presided over by a strange ruler misses the best part of its existence and is even as the pit of death. To this is set an aria of a most imposing character, pompous and dignified, with fine swinging vocal phrases, and a richly worked instrumental part. It suits the new words very well, and is as much at home in the

choir loft as it was in the gamekeeper's lodge where the hunting feast was spread. In the absence of two oboes and cor anglais (which will naturally take the taille line in modern performances) the three parts above the continuo can very well be taken by strings, and are indeed quite effective so. If wind instruments be used, it is advisable to add strings in the tutti portions ([Sc.] II, p. 425). It must not be forgotten that, as in all cases where triplets are common, ♪ ♪ must be interpreted as ♪³ throughout; even the first chord must be a triplet-quaver in length, not a semiquaver. Another, and effective, plan of interpreting this grouping here, is to double the dot and to change the semiquaver into a demi-semiquaver. In the recitative which joins the two solos, 'makes me glad' should be replaced by 'gladdens me', which brings an appropriate word upon the upward run.

In the final chorus, Bach is faced with the problem of setting doctrinal words (John iii. 18) which do not lend themselves to musical treatment. He adopts the same procedure as in the Credo of the B minor Mass, and writes stern unbending music which pursues its austere course unhesitatingly and without deviation. But towards the end, Bach the priest must needs surrender to Bach the man; he softens and closes in a most unexpected and exceptional manner by a few bars of piano singing, in which the confused voices of a great crowd falteringly murmur the name of the Son of God. It would have been contrary to the unfailing humanity of the master to have ended by a vehement threat of future punishment a work which began with a tender picture of the overflowing love of the Father. Pirro points out that this quiet ending, which also occurs in the Actus Tragicus ('Gottes Zeit ist die allerbeste Zeit', 'God's time is the best', No. 106, [N.]), is a trait which his predecessors had often used in religious music, and quotes examples from Gletle, Bockshorn, Ahle, and Krieger.

In this number strings, oboes, three trombones, and cornetto double the voices; the bass part is frequently independent.

An interesting indication of the time of origin of this chorus is found on the manuscript of another cantata, 'Wer mich liebet, der wird mein Wort halten', No. 59. It is for the first day of Pentecost, and is dated 1731. On the back sheet is a sketch of four bars, giving almost identically the opening of the closing number of 'Also hat Gott'. The subjects of the two cantatas are similar. Did the idea for the ending of the second come to him as he was writing out the first, and did he jot it down on the sheet of paper which lay nearest to his hand to prevent it from escaping his memory? It was not an uncommon thing for him to do. His habit of continually polishing his works peeps out here too, as the completed version is more striking than the sketch.

The cantata is admirable for propaganda purposes; the two arias are finely contrasted, the soprano solo is well known, and the bass solo is arresting; the two choruses are interesting and also well contrasted. The last has a certain Handelian flavour about it which makes for familiarity. Furthermore, only two soloists are required.

The orchestral part can be done quite well with strings. Brass is not needed—in fact, with the exception of the horn in the opening chorus, it is better absent, and the oboe parts are effective on strings. As before remarked, the merry postlude to the soprano solo loses somewhat in piquancy by the substitution of violins for oboe, but the loss is only for a few bars.

The text was probably the work of Frau Marianne von Ziegler, a poetess resident in Leipzig, whose writings afforded Bach libretti for several cantatas. They were the finest poems in this form he encountered, with the result that this series of cantatas is on a high level. 'The first chorus, the instrumental episode

which terminates the soprano aria, and the bass aria accompanied by oboes give us impressions of summer; one would say that this work unfolds itself in a country with pastures in bloom, on which descend, at twilight, the shadow of echo-haunted woods.' [Pi.]

CHAPTER IV

'Wachet auf! ruft uns die Stimme!' Church cantata No. 140, [B.G] XXVIII, for the Twenty-seventh Sunday after Trinity, Nov. 25th, 1731. English version, 'Sleepers, Wake!' [Bs.] (the original text is given as well). 'Sleepers, Wake!' [N.]

IT is difficult to speak of this composition without seeming to be guilty of the vice of exaggeration, yet the wonder of it all grows so much with prolonged acquaintance that there seems to be no finality to its suggestiveness and its beauty. Whether one considers the amazing opening chorus, the inimitable charm of the two duets, the magical treatment of the second verse of the chorale, the splendid harmonisation of the third, or the general balance and finish of the whole work, one feels that here the highest art, the deepest feeling, and the most exalted religious ecstasy are united into a single expression.

The general plan of the cantata is admirable; Philip Nicolai's fine hymn is used in its entirety, the first and last verses opening and closing, and the second occupying the central position of the work. After the rousing call to awaken, a single voice speaks of the coming of the Bridegroom. The Saviour invites the Church to come to her bridal, and the second verse of the hymn describes the scene of their meeting. The Bridegroom comforts the Bride, promises eternal bliss, freedom from the tears and pains of the past. After a rapturous expression of trust and faith, the final hymn of praise is sung within the gates of the new Jerusalem.

The mystic poem* was the result of a deep emotional impression produced upon Nicolai in 1599, when his

* Founded on Matt. xxv, 1-13; Rev. xix. 6-9; 1 Cor. ii. 9; Ezek. iii. 6-7; Is. lii. 8—[J.].

spiritual flock perished by plague as corn mown down by a reaper. The splendid tune with which it is always associated is also said to be by the poet; possibly, as is the case with so many of the chorales, it may be an adaptation of some previously known melody or melodies.

Bach's imagination was brought to a white heat by the imagery of the parable of the wise and the foolish virgins, by the vision of the City of Jerusalem aroused in the dead of night with the sudden and enthralling announcement of the coming of the Heavenly Bridegroom, of the mingled confusion, alarm, despair, and joy which would follow such an awakening. The orchestra quivers with animation; nothing more vivid has been written by any later composer. It concerns itself chiefly with three ideas. First are nervous, throbbing chords, tossed from one body of instruments to another, as if 'the virgins start up in dismay from their slumber, one raising the other' [Sc.]:

(11)

OBOE I.
OBOE II.
TAILLE.
VIOLINO I
II VIOLINO
PICCOLO.
VIOLINO II.
VIOLA.
CONTINUO.

There is secondly an agitated, confused, ascending passage which defies again and again the internal accentuation of the bar (the 'motive of awakening') [Sc.]:

(12a)

OBOE I.
OBOE II.
TAILLE.
VIOLINO I
II VIOLINO
PICCOLO.
VIOLINO II.
VIOLA.
CONTINUO.

Finally, there are brilliant impetuous mounting scales which carry us along in a surge of excitement :

(12b)

OBOE I.
OBOE II.
TAILLE.
VIOLINO I
E VIOLINO
PICCOLO.
VIOLINO II.
VIOLA.
CONTINUO.

While the sopranos maintain the solemn burden of the tune, the lower parts declaim and cry vehemently, as if, in the supreme emotion of the glorious coming, voices echo and re-echo in a bewildering maze of sound from every quarter of the earth. In the middle, there are a few moments of sudden awe ; a subdued yet exultant Alleluia is heard :

(13)

OBOE I.
OBOE II.
TAILLE.
VIOLINO I
E VIOLINO
PICCOLO.
VIOLINO II.
VIOLA.
ALTO.
CONTINUO.

le - lu - ja . . .

which spreads from one part of the assembly to another, and swells till it is a surging mass of animated and conflicting voices. From there to the end of the chorus the music glows with unrestrained and overwhelming ardour.

'In this chorus we can see very clearly the changes that have come over our conception of Bach's music. Julius Stockhausen used to bring in the orchestra pianissimo and work it up through a slow crescendo, as if distant noises were coming gradually nearer. Siegfried Ochs begins forte and with a very quick tempo, so as to suggest the sudden confusion caused by the "Wachet auf!" ("Awake!"). This is certainly the right way. To get the proper effect, the syncopated notes in the mounting semiquaver passages should be thrown into high relief. There need be hardly any fear of overdoing it; the more vehement the accents, the more clearly will the hearer apprehend the meaning of the motive.' [Sc.] Place by the side of this declaration the opinion of the older author that the semiquavers suggest 'a feeling of mysterious bliss which overflows again and again in happy and expressive passages', [Sp.] and one realises more fully how different our attitude towards Bach is nowadays from what it was a few years ago. Sterndale Bennett would scarcely allow any rallentandos in the clavier preludes and fugues, organists used to discuss twenty years ago whether fugues should be played full organ throughout or not, and only ten years ago the writer came across a product of one of our great schools of music who taught that all the organ works should be played in an absolutely unbroken legato from beginning to end!

Wherever in the orchestra occurs, it should be played . The effect is immensely more vigorous and arresting, and is quite in keeping with the rest of the instrumental portion. In fact, played as it stands it is rather tame and unconvincing. For a justification of this mode of treatment, see [D.] page 57, where an

exactly similar case is discussed. The scoring is for two oboes and taille, besides the ordinary strings and continuo. The antiphonal treatment of the opening chords is very important, and it is therefore necessary that in the absence of oboes and cor anglais, the strings, if a small body, should be answered by the organ and piano wherever this occurs. A better way than this, when wind is not available, is to divide the upper strings into two sections, assigning the wind parts to one group. If the latter are fewer in number than the other body, the keyboard instrument can always reinforce them, but the bite of the bow as a substitute for the sharp cutting tone of the oboe is so necessary that it is a pity to forgo the opportunity if there are sufficient strings to be divided. Besides, there are many independent passages which stand out better so. If there are not sufficient violas to be partitioned, it is possible to rewrite the second oboe part in places so that certain chords are more satisfactory. It goes without saying that this antiphonal effect should be helped by a suitable placing of the orchestra. There are a bassoon part, reinforcing the orchestral basses, and a horn part to help the soprano with the melody. Both can be omitted.

The three lower vocal parts should be sung in a very declamatory manner throughout. Wherever an accent contrary to the normal occurs, it should be strongly marked, so as to create the effect of cries heard from all directions. Each part should go its own path, emphasising, phrasing, and breathing independently. Unity of effect is only obtained here through diversity of detail.

The repeated 'where' should be detached and almost hard in tone. Each voice should sing 'where are ye', without reference to the barring at all. The cries 'where, where?' at the end of the sixth line of the chorale should be staccato and vehement:

OBOE I.
OBOE II.
TAILLE.
VIOLINO I
E VIOLINO
PICCOLO.
VIOLINO II.
VIOLA.
SOPRANO
E CORNO.
ALTO.
TENORE.
BASSO.
CONTINUO.

Wo
Where
Wo, wo,
Where, Where,
seid thr,
are ye.
wo, wo, wo seid thr
where, where, where are ye
wo seid thr wo
where are ye where

With a small choir there is a difficulty in getting the opening notes of the tune sufficiently powerful, as they lie low in the compass of the sopranos. It is useful here, and at the corresponding point at the beginning of the fourth line, to make the altos sing the first three notes with the sopranos, cutting the third short, in

order to enable them to take up their own line. The Alleluia section is better taken meno mosso, with a slight accell. towards the close. It affords thus an agreeable contrast. Stanford's direction here, piano, [Bs.] is much better than the mezzoforte indicated in Novello's copy. The syncopation of the ascending passage in the third and corresponding bars of this section should be accentuated as in the orchestral version, only not so markedly. Stanford's suggestion that the line of the chorale here should enter forte, and that the lower voices should make their crescendo afterwards, is exceedingly effective, especially as otherwise the low note of the soprano would have difficulty in cutting through the moving passages. Neither edition is quite perfect in the allocation of the words. It would be well for choirmasters to ask their singers to pencil in better versions at various points, whichever copies are being used. In the following passages in Novello's edition, the words of the other had better be substituted :—page 4, letter E, lower parts for two bars ; page 15, all the page, three lower parts. The reverse may be done in the Boosey edition :—pages 10 and 11, the lower parts after the first two bars ; pages 17, 18, 19 (first line), soprano part ; pages 17, 18 and first note of 19, the lower parts. A little disturbance of the ordinary versification of the hymn may occur with these changes, but the general effect is improved, and an arrangement of the words for a programme would present little difficulty. Neither version brings out the placing of the long high notes at the end of the ascending passages to the word 'hoch' ('high') when the second line of the chorale is being sung. By a little rearrangement of grouping, 'The watchmen on the heights are calling' can be fitted to this section.

To what an extent has the older form of choral prelude developed in this great chorus ! Compare it with the first number of 'Ach ! Gott vom Himmel sieh

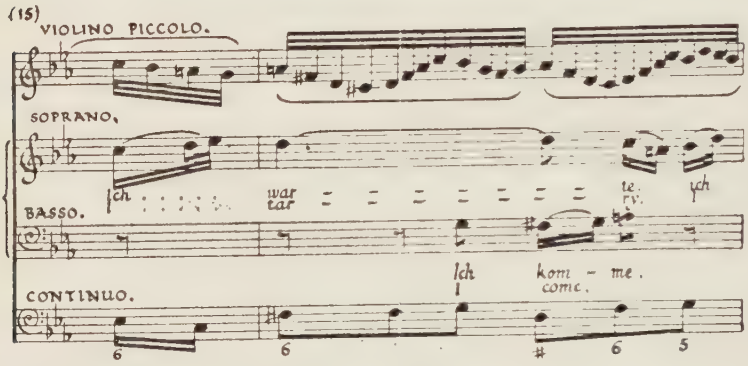
darein!' where the elaboration is almost purely vocal, and where most of the material is derived from the various lines of the tune. In 'Wachet auf' such a limitation is too narrowing for the visionary, he must expand his thoughts in many directions. In the opening he shows the instrumental side; the quivering, answering chords and the rushing scale-passages are types of expression that no voices could have given us. We almost feel at first that the picture is complete. But the chorus is reserved for an equally great mission. The successive rising to the extreme notes of the men's voices, the short sharp cries of 'Wachet auf!' and 'Wo, wo' are choral effects purely, and unattainable instrumentally. The vocal phrases spring only rarely here from the lines of the chorale, but are natural, declamatory counterparts of the words. The combination of these diverse elements—the vivid orchestral mass, the energetic dramatic polyphony of the voices, and the strong majestic tune—results in one of the most amazing conceptions in art.

In the ensuing recitative, both translations follow the original pretty closely, although the Novello at the end of the second line misses the descent from the 'heights' to the 'mother home' of earth. In both copies it would be better to sing 'look ye' at the beginning of the penultimate bar.

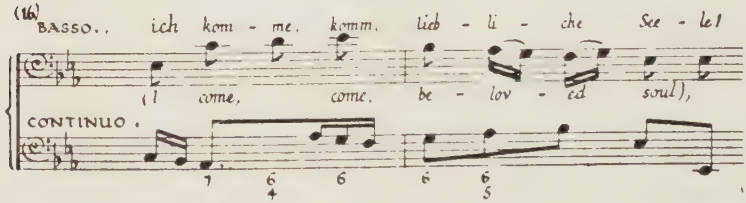
The two duets, which probably date from the Weimar period, are dialogues between the Saviour and the Church, the former given to a bass voice, the latter impersonated by a soprano. The two sing and converse almost like a pair of earthly lovers. It is a charmingly naive and innocent expression of spiritual longing, which was more suitable for Bach's day than our own, and needs the utmost care and reverential treatment with modern audiences or congregations. But such symbolism was quite customary in the Church music at the time. There is a more striking example, for instance, in cantata No. 49, 'Ich geh' und such mit

Verlangen ', and duets between two characters such as 'Fear' and 'Hope' were quite common.

The first dialogue is of the most exalted beauty, every phrase is absolutely haunting. The exquisitely tender voice parts are accompanied by a solo violino piccolo, which weaves arabesques of inimitable charm as if twining graceful tendrils round the Bridegroom and Bride to unite them. Particularly lovely are the long sustained notes of the soprano to the word 'warte' ('tarry, wait') with the moving parts below :



and the phrase of almost sensuous beauty with which the bass warmly closes the second and third divisions of the duet :



The Novello version loses something of the glow of those two sections by the translation; the other is more accurate and suits the ardour of the music better. Neither version gives literally a rendering of 'I open

the hall for the heavenly meal', and it is probably advantageous that this should be so; we cannot accept comfortably nowadays much of the religious imagery of that period. One must remember that the position of the singers, in a gallery practically out of sight of the congregation, and the allocation of the soprano part to a boy would make the duet more impersonal and symbolical in character than we can present it in a concert-room. In the phrases sung to the sentence just quoted, the word 'Saal' ('hall') is set to long firm notes. One can almost see the image of the Saviour throwing open the chamber, and standing at its portals inviting the Bride to enter.

The obbligato is written for a violino piccolo (an obsolete instrument tuned a fourth higher than an ordinary violin) and accompanied by a figured bass only. Save where antiquarian enthusiasts are able to provide and play the lesser known instrument, the obbligato is always given to a violin.

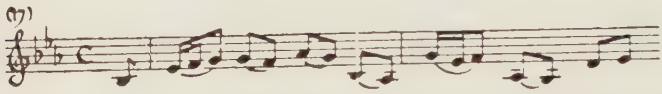
With the next number all organists are familiar, as it is found among the choral preludes, arranged by the composer as a trio, the chords which would be filled in from the figured bass when given chorally being entirely omitted.

It was published between 1746 and 1750 in a group of six trios for two manuals and pedals. All were chorale settings from cantatas, and were issued by a certain Johann George Schübler, of Zella St. Blasii, who also issued the 'Musikalisches Opfer'. [P.], VII, p. 72; [N.], XVI, p. 1; [B.G.], XXV, p. 63.*

But delightful as this version is, and however much pleasure may be found in playing it, one cannot deny that the transference from the varied medium of its cantata setting, with the thrilling cries of the voices and the warm rhythmic sweep of the strings, to the cold even tone of the organ, and the absence of continuo chords robs it of much of its significance. 'This

* Pianists will find arrangements in [B.B.] I, and [B.H.] II.

verse is dominated by a simple dance melody. With it the chorale melody is combined dissonantly, as if it had nothing to do with it, the cry of the watchmen strikes into the music of the procession that is drawing nigh with the bridegroom.' [Sc.] The idea of representing the swinging, swaying movement of the dancing bridesmaids, 'whose gestures have a wayward grace which is suggestive of Botticelli' [P.], contrasted with the warning voices of the watchmen on the heights above, is a bold one, even for Bach, but a few masterly strokes from his pen accomplish all that is needed to bring the picture before our eyes. Spitta's interpretation is slightly different, and is naturally more restrained, but the idea of the dance is present. 'The mystical sentiment is most fully brought out. It is like the dance of souls in bliss, swaying to and fro, with a strange, mysterious expression on the low notes of all the violins —all Zion and the faithful have passed with Christ into the joys of the heavenly banquet':



The melody is given to all the violins and violas in unison, the violino piccolo being absent, as its bright tone would interfere with the rich sonority demanded. In performance the chords added above the bass must be very full to balance the massed strings.

The address of the Saviour to the Church in the following recitative is accompanied by strings, to give a necessary differentiation from the narrative recitative which occurs earlier. We are reminded of the treatment of Christ's utterances in the Matthew Passion. The Boosey version has a lamentable misinterpretation in the eighth bar. The text speaks of the 'afflicted eyes' of the Bride which are in future to be delighted by the presence of the Bridegroom. An expressive progression is given to 'betrübtes Aug' ('afflicted

eyes'), which in the version in question has 'I will dry thy tears' allotted to it, the word 'dry' coming on the most poignant chord. The Novello edition is more faithful.

The captivating charm and buoyancy of spirit of the next number remind us of Schubert in his gayest moods. The voices follow one another at short distance with winning, caressing phrases, trip along in genial thirds, or execute long florid passages where the text speaks of 'pasturing' (or 'grazing') among Heaven's roses. All the while a solo oboe twines its way through the soprano and bass parts like a merry stream trickling through flower-bedecked meadows, appearing and disappearing in its bending course:

(18)

OBOE.

SOPRANO.

BASSO.

CONTINUO.

die lie - - be soll . . . .

On faith our love . . . .

dei lie - - be

On faith our

. . . . . nichts schei - - - - den

soll re - pos nichts schei - - es - - den

soul re - pos - - - - - es

'The themes, clear and caressing, pass from one

voice to the other : commenced by the soprano, the bass completes them. The oboe, which announces and repeats them, sheds throughout all the scene a soft light. But see with what skilful simplicity the master, who describes so elegantly, from the opening, the smiling beauty of the participants, tells us of the harmony of their souls. Betrothed, their songs join together ere long, to attain completeness. If, on the one hand, these melodies, only arriving at their perfection of grace by the community of feelings of the two interlocutors, develop themselves as a musical commentary on the saying of Leibniz, " Love is to delight in the perfection of the beloved ", one notices, on the other hand, in the fusion of the themes, a symbolical commentary on this proposition of Johann Arndt (1621), whose book, 'Von wahrem Christenthum', Bach possessed, " The first property of love is to unite the lover with the chosen one and to transform him in herself ".' [Pi.]

The number bears the double title 'Arie (duet)', which is apparently contradictory, but it is a common one with Bach, he even uses 'Arie (Terzet)'. The first of the two words merely indicates the form in which the duet or trio is cast. The obbligato part, which, in the absence of an oboe, can be effectively given to a violin, is supported only by a figured bass.

The cantata ends with the chorale in its unadorned form, harmonised in a simple and direct way quite unusual with Bach. Such treatment was the result of the unconscious sense of the fitness of things which produced masterly strokes of genius without effort. Certainly no more imposing finish can be conceived. It rounds off the work as a perfect whole and leaves the hearer with the impression that nothing more conclusive and satisfying could have been said. One has only to compare it with the harmonisation given by Mendelssohn to the same tune in 'St. Paul', to realise the height on which Bach stands.

To quote Schweitzer again: 'The procession arrives. In the festive hall the "Gloria sei dir gesungen" ("Glory now to Thee be given") is sung. The foolish virgins are left outside in the night, in despair. Not until Berlioz shall we meet with any dramatic pictorial music comparable with this.' In the final chorale, the instruments double the voices at the unison, with the exception of the violino piccolo, which plays the melody an octave higher. One may reason from this that Bach sometimes intended his highest strings and wind instruments like the flute to strengthen the tune at a different octave from the voices, even where such a direction is not given.

The date given at the head of this chapter is that favoured by Spitta and Schweitzer. Rust, the editor of the Bachgesellschaft volume in which 'Wachet auf!' appears, reasons in favour of 1742, which was the next year in which there were twenty-seven Sundays after Trinity. Whichever conjecture is correct, the cantata lay in manuscript for over a hundred years, only known to a few individuals. As both hymn and tune are familiar to English-speaking congregations, and as the whole work is so effective and so easily grasped by an audience, one can only wonder that it is so seldom performed in this country. There is only one portion at all difficult for choirs of ordinary ability, the 'Alleluia' section in the first number, and that only comprises a few bars.

CHAPTER V

'Meine Seel' erhebt den Herren'. Church cantata, No. 10 [B.G.] I. English version, 'My Soul doth Magnify'. [B.]

For the Feast of the Visitation of Mary. *c.* 1740.

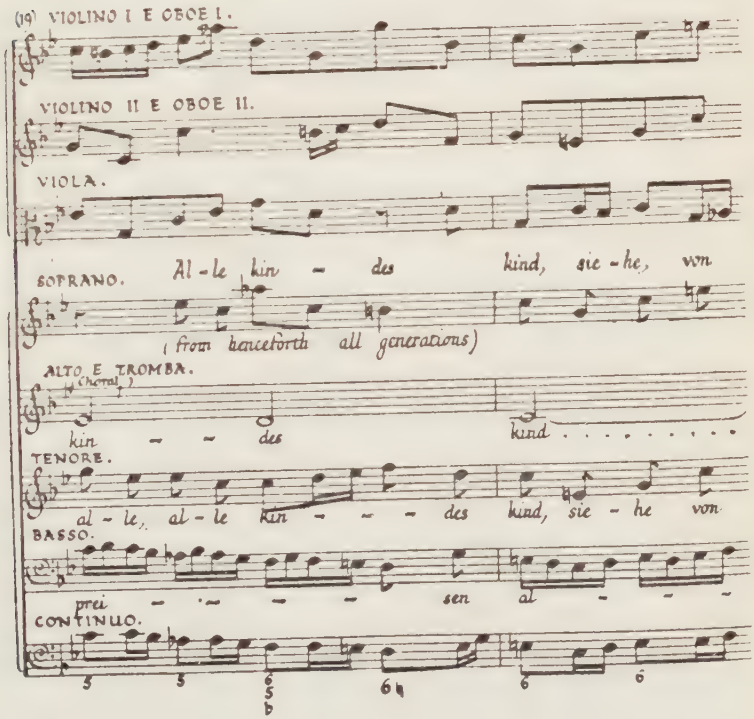
BACH is known to have written three settings of the Magnificat. One of these, for soprano solo, probably the shortest of the three, is lost. The longest, which is in Latin, was prepared for his first Christmas in Leipzig. Though the choruses are short, it is on an imposing scale, for five soloists, five-part choir, and orchestra of continuo, strings, wood-wind, three trumpets and drums. In the original version, which is in the key of E flat, figured chorales are inserted at certain points. A later version, in D, is without these, possibly because, being Christmas hymns, they would be unsuitable when the Magnificat was performed at other Church festivals.

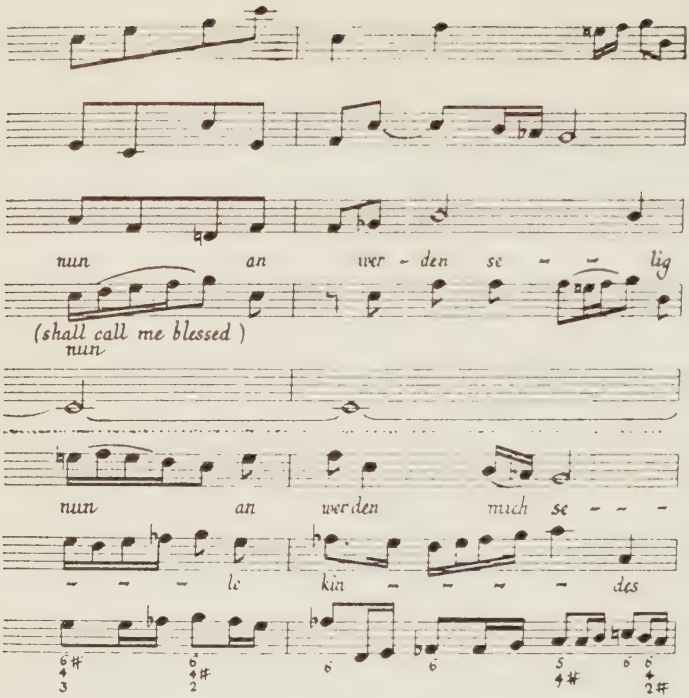
'Meine Seel'' is known as the 'German Magnificat'. The text, with the exception of the first number and the doxology, is a versified form in the vernacular of the Hymn of the Virgin. The first chorus is set to the German prose version of the Magnificat. Whatever may have been the character of the solo version, in both of the others we find that there is no attempt on the part of the composer to portray the feelings of the lowly woman. The personal attitude is entirely absent. He turns the poem into a pæan of praise uttered by the congregation, and the congregation in turn is to personify all Christendom. The prophecy of the acclamation of the blessedness of the Virgin by all generations is being accomplished. The power of the Almighty, the dispersal of the enemy, the humbling of the great ones of earth, these are the outstanding ideas of the picture,

not the simple woman offering up her devout thanksgiving.

In the Latin Magnificat, the choruses are highly ornate, brilliant, and tumultuous, the voices vying with the splendour of the trumpets. In fact, one of the phrases associated with the initial word must have come to his mind first as a trumpet tune, and not as a vocal one. In 'Meine Seel'', the opening chorus (marked 'Vivace' by the composer) is even more animated; it is one overwhelming rush of sound, voices and instruments striving with one another in their eagerness to add to the glorious confusion of melodies.

Notice how stress is laid on the word 'alles' ('all'), and how it is repeated and thrust into prominence. The 'motive of joy' [Sc.], which appears in the instrumental





bass of this extract, is scarcely ever absent from the continuo part throughout. Occasionally it is supplanted for a bar or two by a holding note or a rest, as if to give the basses a moment's breathing space to gather up strength for another outburst of praise. But even then, the upper strings generally take up the animated figure, sometimes in a powerful unison, or soar upwards in a vigorous semiquaver arpeggio. It is the foundation, too, of many of the vocal phrases. When the chorale is finished for the second time, and all the voices are released for free invention, one of the previously heard counterpoints takes a new form, leaping joyously over large distances, as if it could scarcely be held in the leash of vocal possibility. (See p. 68.)

The climax of this growing excitement is reached in a fine surging passage for all voices, in which the joy-motive mounts upwards nearly two octaves.

(20) SOPRANO.

werd - en mich se - - lig preis - en, von nun an, von nun an

(21) VIOLINO I E II. OBOE I E II., VIOLA.

SOPRANO

preis

ALTO

preis

TENORE

preis

BASSO

(Al)

CONTINUO

sen

sen

sen

le al

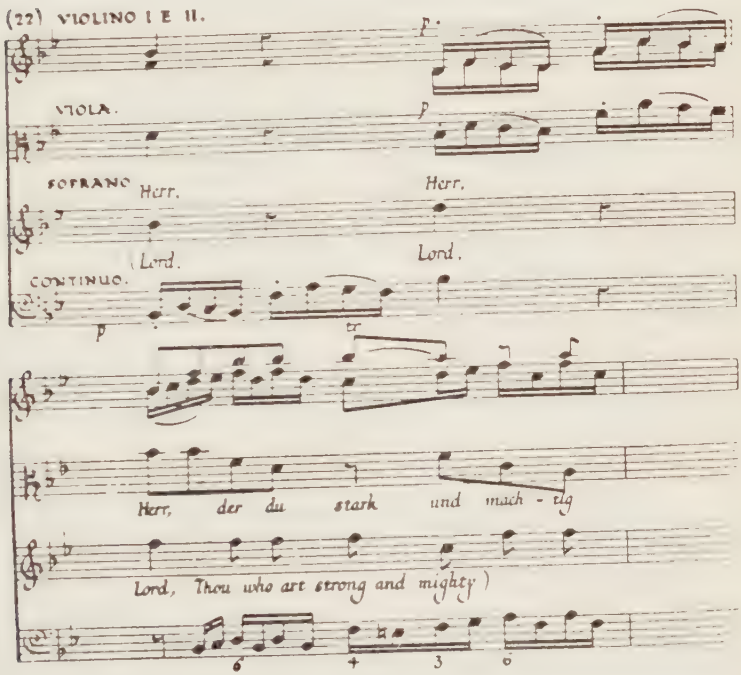
The whole chorus must be sung with the utmost animation, the vision of the rapturous acclamation by all the children of men must be in the minds of the singers. Where the words 'preisen alle Kindeskind' ('all shall call [me blessed]') occur, the 'alles' ('all') is repeated several times in short energetic groups of two notes. This is not shown in the English version, but can be reproduced, to the improvement of the meaning of the passage, by the substitution of 'all men' for the reiteration of 'blessed' on pages 7 and 8 of the vocal score. The first 'blessed' must be left in each part, but those following should be replaced by 'all men'. It is not the word 'selig' ('blessed') which Bach hammers into the ears of the listeners, but 'alles'.

The chorale being short, only two lines in length, insufficient for a large opening chorus in a single presentation, is given twice, first in G minor in the soprano line, and then in C minor in the alto line, and the number terminates with a rather lengthy coda. This treatment helps to relieve the monotony which occasionally results from the use of a long tune with few opportunities of strong key-contrast.

The strings are supplemented by two oboes and trumpet. As the latter doubles the hymn-melody throughout, its presence is not an absolute necessity, although without it the chorale is not clearly heard through the almost overwhelming mass of sound. The oboes sometimes play in unison with the strings, and sometimes are independent. If they are not available, there is no loss in assigning their lines to a few extra violins. Nothing particularly characteristic of the instrument is here given to them, they merely play additional counterpoints.

A powerful soprano is needed for the following number, 'Herr, der du stark und machtig bist' ('Lord, Thou Who art strong and mighty'), as the accompaniment, though only for strings, is heavy and a difficult medium for the voice to pierce. Here, as

in the opening chorus, the music is impersonal. The repetition of the opening word is very characteristic (see the first chorus of the 'St. John Passion' for another example), and, coupled with the mounting, expanding figure of the strings, makes a striking entry for the voice.



An almost incessant energetic movement of the basses keeps in the foreground the idea of the power of the Almighty. The slowly swinging melody, traversing wide spaces, above a continually descending bass, which occurs several times, gives the hearer the sense of great strength and immensity.

(23) VIOLINO I E II.

VIOLA.

SOPRANO. der du stark und mach - tig bist, Gott

(Thou who strong and mighty art,

CONTINUO.

des - sen Na - me hei - lig ist.

whose Name is holy)

The scattering of the chaff, at the close of the following recitative, was a piece of suggestion which the composer could not pass over; the run on the word 'zerstreu'n' ('disperse'), accompanied by strong, stamping chords, begins identically with the setting of the 'I will destroy' in Handel's 'The enemy said' ('Israel in Egypt'), where almost the same idea is present.

(24) TENORE.

Wie spreu (Like spray disperse) zer - - streu'n

CONTINUO

The fine tenor solo 'Deposuit potentes' ('He hath put down the mighty') in the Latin Magnificat is chiefly built upon three themes; a descending run represents the downfall, a widely stepping theme the mighty, and a rising passage the exaltation of the humble. Similarly, in the corresponding aria for bass in the vernacular version, most obvious tone-painting is indulged in. The pompous opening bass figure, with its vocal counterpart occurring later, represents the mighty ones.

(25) BASSO.

ge - wal - - -

The voice descends into the depths, sometimes by great leaps, sometimes by tumbling semiquavers.

(26) BASSO.

Hin-un - ter in den Schwe - fel - pfuhl

CONTINUO (Down in the brimstone pool)

Hin - un - ter in den Schwefelpfuhl

Tender melodies portray the humble man, rising ones elevate him, the stripping bare of the rich is thrice depicted in short hard cries, while the 'hungry folk' plead in chromatic passages.

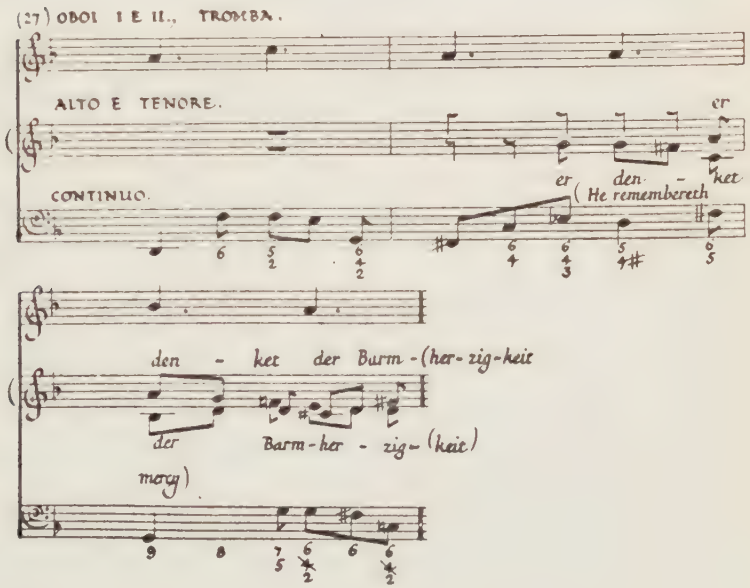
In letters, dedications, and petitions addressed to his social superiors, Bach adopted the customary speech of the day. He humbled himself, and exalted in an exaggerated degree the personage whom he was addressing. But there is no doubting the vigour with which he shows here a political and social topsyturveydom. He positively revels in drawing in bold strokes a change which perhaps he never permitted himself to speak of in actual life, of which perhaps he never even thought.

The accompaniment is only for continuo, and in the absence of an organ presents considerable difficulty, as the strong movement of the 'celli and contrabassi cannot be adequately balanced above by a single pianoforte. Fine though the effect of the string basses is with an organ, it is a question whether, in the absence of one, it is not better to dispense altogether with them, and play the whole on the piano. Otherwise balance

and blend cannot be obtained, and the result at times almost borders on the ludicrous.

'He satisfieth' should be replaced by 'fills he with good things', 'Despairing' by 'cast headlong', 'into hell-fire down' by 'into fire of hell'. Schweitzer strongly condemns the demi-semiquaver runs which the editor of the Breitkopf edition has used in his filling in of the figured bass. There is no suggestion of them in the continuo part. They can be omitted without damage to the rest of the structure.

So far as outward circumstances go, there is a strong resemblance between the two methods of setting 'Suscepit Israel puerum suum, recordatus misericordiae suae'. In both, the chorale is introduced and allotted to the wood wind in the Latin version (appearing for the only time in the work) to the oboes, and in the other to the trumpet and oboes. In both, the vocal parts are independent of the tune, and are given to concerted upper voices, in one case to two sopranos and an alto,



in the other to alto and tenor. In both, flowing passages twine themselves round the stern old tune, soften it, and expatiate upon the tenderness of the Father. But the Terzet lacks the infinite longing of the Duetto, which makes the latter the most lovable number of the cantata. It should be taken chorally, and the upper notes of the tenors must be carefully blended with the alto line so that the two parts coalesce. The orchestral bass part must be bowed, and brought into the general scheme of expression. In the absence of oboes or trumpet, the upper strings can play the chorale ; even if wind are available, it is perhaps better that violins and violas should play that line in unison to produce a better blend.

The prelude on 'Meine Seel', erhebt den Herren' in the Schübler set ([B.G.] XXV, 2, 76, [P.] VII, p. 33, [N.] XVI, p. 8), is an arrangement of this number. As with 'Wachet auf', the effect of the organ is but a shadow of the original.

'Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula' is, in the German version, spun out by the poet some eight-fold. The original text Bach deals with in a severe five-part fugue, which leans back to the strict work of his forerunners, and produces an admirable foil to the exuberant chorus which follows. In the cantata the extended version is set to a recitative which, for nine bars, accompanied only by continuo, promises nothing of particular interest. But at the words 'Sein Same musste sich so sehr wie Sand am Meer' ('His seed was to increase to be as sand by the sea', in the English edition—'His seed was countless as the sand'), the upper strings enter softly, and the imagery of the lapping of the waters on the shore is continued to the end through an arioso of great charm.

The Gloria Patri, a dignified two-fold harmonization of the chorale for voices and doubling instruments, with a slightly extended Amen, brings the cantata to

a conclusion. In the Latin setting, after a florid expansive opening, based chiefly upon passages moving in triplets, a mode of symbolism often used by Bach when reference is made to the Trinity in his texts, the opening chorus, in a modified form, returns, and the work ends in a brilliant climax of exulting voices and clanging trumpets. There, as Parry points out, he was writing under Italian influences; the sensuous beauty of the sound, the splendour of southern ritual, the elevation of the expression of the externals rather than the fervent individualism of his own faith, are in the foreground. In the Latin Magnificat, the chorale appears only incidentally, as it were, and is compassed round about by modes of speaking not very much akin to it; in the German Magnificat, on the contrary, the chorale provides the three great pillars of the building. In spite of the inferiority of the text, the latter work is more a revelation of the real man than the more imposing composition.

The Magnificat was sung congregationally at each evening service, and also at Matins on Feast days, so that the tune, which, adapted from the Tonus Peregrinus, appeared in Joseph Klug's 'Geistliche Lieder' in 1535, would be very familiar to the congregations of the day. The cantata version may be found in [C.P.E.B.] 358, and [E.] I, 90.

There are two other simple harmonisations of the tune in existence, both from unknown works. One is quoted both in [C.P.E.B.] 130, and in [E.] II, 265. The former bears the title 'Meine Seele erhebt den Herren', but Erk heads it 'Der Kirchensegen' (The Church Blessing or Benediction), Psalm 67, and gives the Psalm entire, in prose form, adapted chantwise to the tune. A note asserts that this is probably the right text. The other setting, which appears only in [C.P.E.B.] 320, is headed 'Gott sei uns gnädig', the opening words of the Psalm in question; evidently the tune was used with both texts. It was originally

associated with Psalm cxiv. The last version is a little more elaborate, and, as it takes rather the outlines of a hymn tune than an intonation, may possibly have been meant for a versified version of the Psalm.

An organ composition of considerable length, dating from the period of the Weimar residence, is a fugue on the Magnificat ([B.G.] XL, p. 79, [P.] VII, p. 29, and [N.] XVIII, p. 75). The first line of the tune serves as subject, and is developed quite fully. At the end, the pedals, which have so far been silent, enter with the complete tune in long notes. One is at first puzzled by the sparse use of the pedals, which is not common in the master's writing, until one finds that the plan is that followed by Pachelbel in most of his ninety-four 'Interludes to the Magnificat', described by Parry in the third volume of the Oxford History of Music. The whole treatment is more relevant, more coherent and organic, but it is easy to see that Bach had taken Pachelbel as a model for imitation and worked out an example on a scale befitting his own powers. The modal character of the tune has resulted in a rather severe style, an association we shall again meet with in the next chapter.

'Aus tiefer Noth schrei' ich zu dir.' Church cantata No. 38, [B.G.], VII, for the Twenty-first Sunday after Trinity, between 1737 and 1745. English version, 'From depths of woe'. [N.]

IN the 'Clavierübung', Part III, which was published in 1739, appears a collection of organ chorale preludes. Schweitzer points out that this collection is designed on a particular plan, and that it deals with the 'catechism hymns'. The following subjects are treated: The Trinity, represented by the Kyrie, and 'Allein Gott in der Höh sei Ehr' (see Chapter VII), the Commandments, Faith, the Lord's Prayer, Baptism, Penitence, and the Lord's Supper. Of the first two chorales there are three settings, of each of the others there are two, in all cases a long exhaustive treatment followed by a smaller one in which the pedals are not used. These contrasting settings have relation to Luther's two catechisms, large and small, one 'demonstrating the essence of faith', the other 'speaking to the children'.

'The larger chorales are dominated by sublime musical symbolism, aiming at illustrating the central idea of dogma contained in the words, the smaller ones are of bewitching simplicity.' [Sc.] Novello's edition of the organ works, Vol. XVI, groups these preludes according to the original plan.

The Palm Sunday hymn, 'Aus tiefer Noth', of which the first and last verses are used for the opening and closing numbers of the cantata, is the song of penitence, a free version of the De Profundis, Psalm cxxx, written by Luther in 1523. It appeared in 1524 in Walther's 'Geystliche gesangk Buchleyn', and the Eyn Echiridion, Erfurt, and 'ranks with the first of German

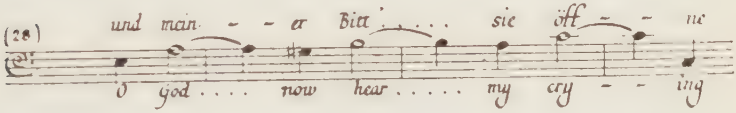
Psalm versions'. [J.] Its significance to the people of the day may be gathered from two historical occasions on which it was used. It was sung by the populace at the burial of Luther, and it was the last hymn sung in the cathedral of Strasburg before it was captured by the French in 1681. The melody, which was associated with the hymn from its first appearance, is attributed to Luther.

The two preludes on 'Aus tiefer Noth' in the 'Clavierübung' are exceptionally fine works. The first ([B.G.] III, p. 229, [P.] VI, p. 36, [N.] XVI, p. 48) is on a large scale, in six parts, with double pedal, and imbued with that loftiness and severity which are suggested by the modal nature of the tune. 'At the end the joy-rhythm enters and forcibly carries everything triumphantly before it. There is apparently nothing in the text to justify this. Bach, however, is trying to represent the Lutheran doctrine of repentance, according to which all true repentance leads of itself to the joyful certainty of salvation: and so the motive of joy, that struggles against the gloom of the music and eventually gains the upper hand, has a profound significance.' [Sc.] It is one of those compositions out of which one feels that one never extracts the whole virtue. The 16 ft. tone on the pedals is impossible, on account of the confusing thickness produced, and to use only the 8 ft. is to rob the organ of so much of its characteristic power. As in one or two cases quoted in the first chapter, it is music glorious and splendid, but too great for the instrument for which it is written. Adequately scored, it would have a fine effect orchestrally.

In great contrast is the other, [B.G.] III, p. 232, [P.] VI, p. 38, [N.] XVI, p. 72. Here is no severity, but a beautifully expressive treatment, with rich, emotional part-writing, surrounding every line of the

tune with a beatific halo. Bach's thoughts evidently turn to his favourite image of a tender, compassionate Christ. He paints the hearer of the petition, not the sufferer on earth. As there is no pedal part, it is available for pianists, and makes thus a grateful and fascinating piece. In fact, in many of the chorale preludes one is able to appreciate the wonderfully expressive texture better on the piano than on the organ; every strand can be given the naunce for which it cries out.

The first chorus of the cantata, in motet-style, built on the Pachelbel form, presents us with yet a third picture formed out of the chorale. No motive of joy relieves the gloom, the compassion of Christ is not thought of by the singers. It is severe, solemn; no light shines through the darkness. A picturesque idea is that almost suggestive of a pleader holding out his hands in supplication (p. 3).

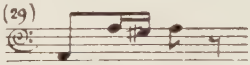


Bach's favourite chromatic passage associated with the thought of sin appears on page 9, and makes the whole line poignant with grief where the words 'The sins and failings of mankind' enter. It is not a chorus which makes a popular appeal, at any rate where the tune is unknown, but the music grows more and more interesting on acquaintance, especially when one perceives its position in the scheme as a whole. The voice parts are all doubled by strings and trombones, and the chorale has the further support of two oboes. As it lies low in the compass of the sopranos, it is well, in the event of there being only strings, to make a large proportion play first violin throughout the number. If a trumpet is possible, that is not necessary. No trumpet part is given in the score, but reasons for the addition have

already been advanced. The complete chorus is given in [E.] I, No. 150.

Schweitzer suggests that the solitary aria the cantata contains should be omitted, on account of the wretched declamation, as the words are evidently an adaptation, the number being probably borrowed from some cantata now lost. In the English version, however, this would be unwise, both because it would interfere with the balance of the work and because the English words fit quite well and are not inappropriate. Certainly the persistent bass figure,

(29)



which in the original must have had some foundation in the text, conveys no meaning now, but the aria itself is pleasing, though not of such a high order as other numbers. The instrumental parts are for continuo and two oboes. The two obbligato parts sound well on solo violins. Parry calls attention to the similarity of melodic outline between the opening chorus and the aria, and thinks it likely to have been the unconscious result of subjective suggestion. But if the aria is from another work the theory does not hold, unless the lost cantata was also founded on ' Aus tiefer Noth '.

Vocalists must not be allowed to indulge in their favourite habit of dragging out recitatives*, or the appearance of the chorale in the bass in the next number will be without significance. It is especially marked ' a battuta ', and the standard of tempo must be that which makes the tune distinct and recognisable. When given without organ, the problem again arises

* Mr. E. J. Dent, in his book on ' Mozart's Operas ', points out that the secco recitatives in Handel's operas and oratorios should be sung *at the rate that any actor would speak the words without music*, and adds that the same rule must apply to Bach's Passions. Most of the long recitatives in the cantatas are miserably wearisome when spun out by singers who imagine that by drawling and by making numerous pauses they are ' singing expressively '.

as to whether the piano only should play, or whether the string basses should take the lowest notes, allowing the piano only to occupy itself with fulfilling the figuring. With the strings the tune is more evident, but the combination of piano and instrumental basses only is so unsatisfactory that it is perhaps better to give everything to the piano alone, or to piano and single 'cello. Beginning at the end of the top line of page 20, the words 'Unto thy feebleness will He bring consolation' bring out the colouring better. The fifth note of the second line must be made a dotted quaver in this case, and the rest omitted. For the end of the recitative 'word so true' is more satisfactory than 'true salvation'.

The singer has been complaining of lack of faith, and the slow persistence of the chorale in the depths of the basses has reminded her that lack of faith is due to the presence of sin and the need for penitence. The mood changes as the lesson is learned. The Terzetto begins with the joyful theme later associated with the words 'So wird mich doch mein Heil erreten' ('so surely will my salvation be purchased', English version 'when at the last my Saviour found me'). The penitent's thoughts do not turn wholly towards the future. The evil past is meditated upon and contrasted with the newly-found happiness. The opening theme for the voices, heavy and weary, recalls the grievous burden of sin.

(30)

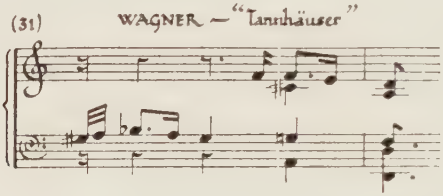
ALTO.

Wann mie - ne Trub - sal als mit ket . . . . . (ten)

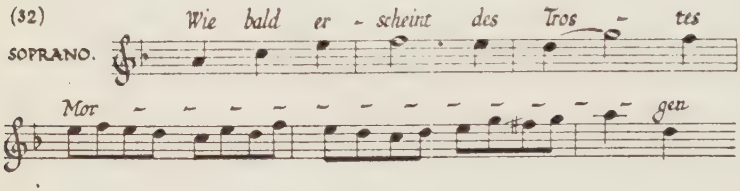
With hea - vy fet - ters sin hath bound . . . . .

It should be sung extremely smoothly and weightily, always being more prominent than the second idea associated with 'Ein Unglück an dem andern hält' ('One misfortune is linked to another', English version 'A load more grievous day by day'). A striking

resemblance occurs between (30) and the leit-motif employed by Wagner in the scene where Tannhäuser returns from his pilgrimage to Rome. It is interesting to observe the use of a similar succession of notes at such a distance in musical history to express the same idea.



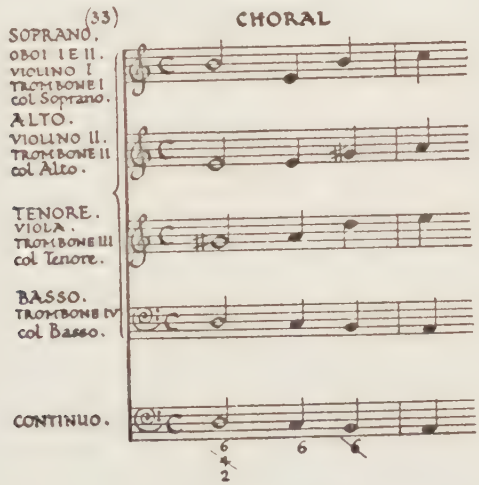
A slight piu mosso accentuates the joyfulness when the theme which first made its appearance in the introduction occurs in the voice parts, and a sharp clear staccato of the repeated note helps to make the contrast with the 'fetters' motive stronger. The first three notes of the springing theme 'Wie bald erscheint des Trostes Morgen' ('How soon appears the morning of consolation', English version 'How brightly dawns the joyful morrow')



must also not be sung legato, the syncopated minim must be emphasised, and the florid tail-piece must be sung brilliantly with an exulting sweep to the high notes. The recollection of 'diese Nacht der Noth und Sorgen' ('This night of need and sorrow') brings back the 'fetters' idea only to see it swept away by the impetuosity of (32). Merely a figured bass is given in this number, but where the movement is sung

chorally, and it is more effective so than with solo voices, violin parts might be written to double the soprano and alto lines, and the violas could either double the bass line when it lies within their compass, or could be used to help the upper parts, according to the needs of the choir. Such a procedure would not be a departure from the custom of the day in which the music was written.

The joyful mood does not continue uninterrupted. The thoughts of the many sins of mankind force themselves even into the contemplations of one whose burden has been lifted. With the fifth verse of the hymn (the portions between the first and last number are not the actual poem of Luther, but are merely founded on it) comes again the chorale, in a simple form, and opening with a surprising and ominous chord, which sounds bold even to-day, accustomed as we are to all manner of harmonic innovations.



With a wrench we are brought back from our own personal happiness to the consideration of the needs of humanity. But as the tune proceeds, confidence is

restored, and though the cantata ends solemnly, it speaks of consolation; gloom, doubt, and exultant happiness have given way to a more abiding sense of resignation and trust.

The scoring of the final chorale, which may be found in [C.P.E.B.] No. 10; [E.] II, No. 166, and [S.S.] No. 305, is identical with the opening chorus. No other simple harmonisation of the tune by Bach is known.

'Du Hirte Israel, höre.' Church cantata No. 104, [B.G.] XXIII for the Second Sunday after Easter, possibly 1725. English version, 'Thou Guide of Israel'. [N.]

WHILE 'Aus tiefer Noth' is little adapted to appeal to an audience which is making an early acquaintance with Bach, 'Du Hirte Israel' is one of the most attractive at a first hearing, popular with choir and listeners alike. It does not depend for its full meaning on the knowledge of some hymn (although, as we shall see, the effect of the conclusion would have been more suggestive at the time it was written than it is now), there is little of that introspective religious thought which is not easily understood by audiences to-day, it is grateful to the singers, it is short and compact, and it contains two of the most tuneful numbers to be found in the whole range of this field of the master's work.

The first verse of Psalm 80 is the text of the opening chorus: 'Give ear, O Shepherd of Israel, Thou that dwellest between the cherubims, shine forth'. The familiar simile of the Almighty as a Shepherd naturally impelled the composer to cast his thoughts in a pastoral vein, and to adopt the time-honoured device, common to all musicians of all periods, of writing flowing music over a drone bass. But the thought of Israel as symbolical of the world and the image of the Shepherd drawing after him the whole of the peoples of the earth needed more than an imitation of a primitive rustic pipe. So the drone became a mighty pulsating bass, which, though it sometimes forsakes a fixed position, never loses its character. The flowing melodies of a simple, innocent tune give place to sweeping, powerful passages for the upper strings, which, however, never lose touch

with their prototype. This picture of the Almighty drawing a great multitude after him is intensified when the chorus enters, loudly acclaiming their guide.

(34)

VIOLINO I.
VIOLINO II.
VIOLA.
SOPRANO.
OBOE I.
ALTO.
OBOE II.
TENORE.
TAILLE.
BASSO.
CONTINUO.

Du Hir - - te Is - ra - el Du
Thou Guide of Is - ra - el Thou
Du Hir - - te Is - ra - el Du
Thou Guide . . . of Is - ra - el

The cries of ' höre ! ' (' hearken ! ') which first occur

(35)

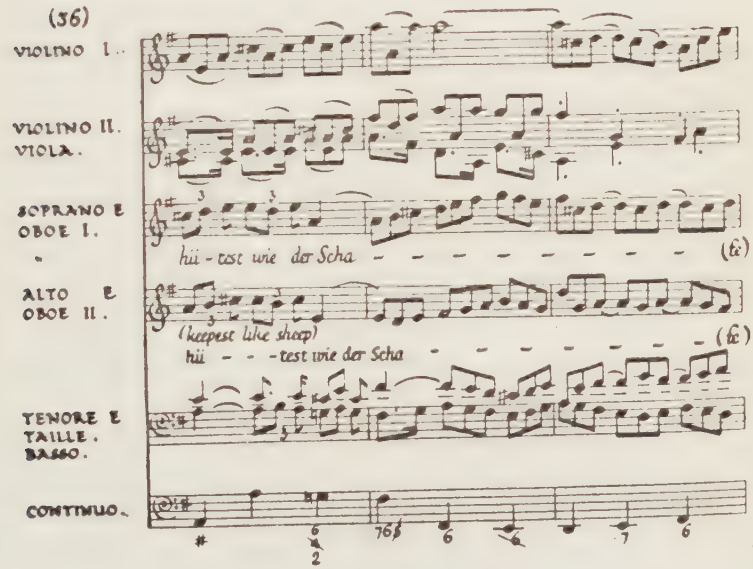
VIOLINO I.
VIOLINO II.
VIOLA.
SOPRANO E
OBOE I.
ALTO E
OBOE II.
TENORE E
TAILLE.
BASSO.
CONTINUO.

hö - re! hö - re!
hear - ken! hear - ken!

immediately after this, are of thrilling effect, as if the whole mass of people, with outstretched hands, were uttering their shouts together.

These short phrases form an important thematic unit in the working out of the material, appearing not only in their original form, but in a slightly altered way, in the repeated calls of ' erscheine ' (' shine forth ', English version ' reveal Thee ') which accompany and contrast with the long-sustained contrapuntal passages.

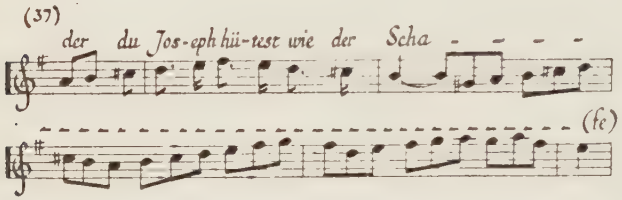
It is a pity that the Lutheran version of the opening words ' Du Hirte Israel ' cannot be rendered literally ' Thou Shepherd (of) Israel ', so as to give the pastoral suggestiveness at once to the listener. Not till the fourteenth bar of the voice parts of the English version is there any allusion to the imagery which was the source of the character of the whole movement, really of the whole cantata. A more literal translation would make a great difference in the effect upon an English audience. But the difficulties of fitting the right words are great.



The writer has tried many ways of making a more faithful rendering, but has failed.

At the 13th bar appears a passage which becomes of greater importance in the middle and closing portions of the chorus, and which throws a light upon Bach's naive methods of word-painting.

Both here (Ex. 36) and in the fugue subject which soon follows,



the word 'Schafe' ('sheep') is set to a long ambling run, which seems to turn first one way and then another, and even, in the last bar of the three upper parts of (36), to stop and hesitate which way to move. The picture of the helpless and erratic movement of the flock is unfortunately not so easily perceived in the English version, on account of the replacement of the word 'sheep' by 'shepherd'. However, this is not a fault of the adapter, but arises from a genuine difficulty. The word 'sheep' cannot be used, as the effect of so many florid passages to the vowel 'ee' would be ludicrous. 'Flock' might be substituted, even though it is monosyllabic.

All these diverse elements are combined with consummate mastery into a chorus which, in colour and character, is quite unique in Bach's writings. Two oboes and taille double the voices, and, during the purely instrumental portions, either duplicate the strings or touch the central points of their movement without attempting any independent part-playing.

(38)

OBOE I.

VIOLINO I.

It is therefore possible to omit the woodwind, and, by the substitution of solo violins for the two oboi d'amore in the first aria, and the omission of the oboe d'amore in the bass aria, to perform the cantata with strings and continuo only. The pastoral colour given by the oboes is lost, of course. in the above extract, and throughout the whole number, must be treated as otherwise the entrancing flow of the movement is quite lost. The two fugal portions should be treated more softly than the rest of the number, the first piano, the second mezzoforte, in both cases working up at the end to the full passages which bring them to a climax. Schweitzer suggests that the fugue portions should be begun by a semi-chorus, the main body gradually reinforcing them. Similar passages in other works are specifically marked by the composer in this manner. In the second exposition, the cries of 'höre' ('hearken'), which accompany the first three entries of the subject, should be kept more subdued than the principal thematic matter.

In the tenor aria we have the picture of a weary search in the desert for the Shepherd. 'My weak steps hurry on' gives rise to two poetic motives in the tender oboi d'amore. The first suggests the dragging steps,

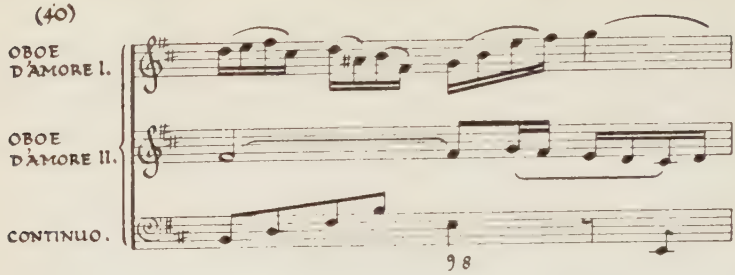
(39)

Arie

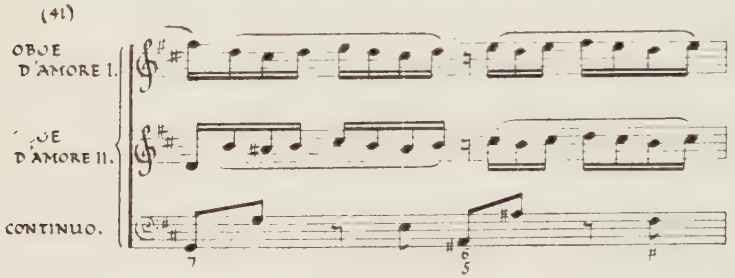
OBOE D'AMORE I.

OBOE D'AMORE II.

the second the hurrying after the lost guide.



Against a stumbling bass is heard a weary, plaintive, nervous passage.



After the opening notes of the singer have climbed painfully by the 'steps' motive, a descent is made to a phrase on the word 'lange' ('long'), which later is spun out very much more. Here the English version is at fault, putting 'long' on a short note, and 'hiding' on the extended passages. The following emendation is suggested, 'His face my Shepherd hideth long'. It needs a slight rearrangement of syllables, but places the words correctly.

A little later occur some modulations and melodic passages which at first strike one as being somewhat forced and crude, until one sees that they are an interpretation of the word 'bange' ('anxious, afraid') as the poet complains that in the absence of the Shepherd the desert strikes fear into his heart.

(42)
OBOE D'AMORE I E II.
TENORE.
CONTINUO.

macht mir die Wüs-te all - - - zu
(makes to me the des-ert all - - - too
ban - - - - - - - (ge)
fear - ful)

It will be noticed how the 'steps' motive recurs, and how the bass stumbles even more heavily. It is rather difficult to get a suggestive translation here; perhaps the substitution of 'And I in deserts lone and dreadful my feeble steps onward spur' instead of 'Yet I in ways of dread am guiding my feeble steps fast onward spurr'd', would help matters. The latter version brings 'guiding' just where Bach depicts 'fear'! In the next section the singer cries after the lost Shepherd in passages growing in intensity, and gains confidence at the thought of the all-loving Father. The 'steps' motive loses its weariness, and becomes bolder and firmer, the idea quoted in (39) loses its plaintiveness, and a few moments of happiness and comfort ensue.

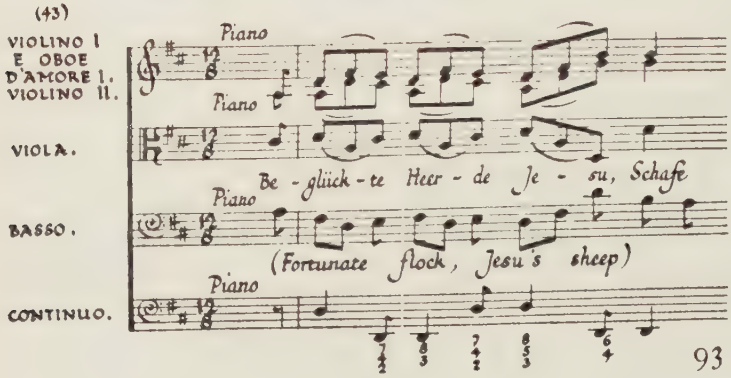
Had the composer been content to stop here, quite a perfect little dramatic scena would have resulted. But, alas! the traditions of form were too strong even for one of the most romantic spirits in the history of art. The claims of the customs of aria writing needed a restatement of the opening, and so, in spite of the

new-found faith, the whole weary journey must needs be traversed again! Bach not only spoils his dramatic conception but contradicts his own religious beliefs.

The English version is marked 'Larghetto', which is not an indication of the composer. If this direction is followed, not only is the aria very heavy to sing, but the suggestion of hurrying in some of the oboe phrases is lost. It should be taken as a fairly quick Andante. In the 'steps' motive, strong stress should be laid on the first quaver of each beat, and the second quaver of each beat should be tapered off and slightly separated from the succeeding note. The tonguing of the two obbligati parts is completely indicated throughout by the composer, a rare and instructive procedure.

In small centres good tenor soloists are rare; here nothing is lost by the substitution of a soprano.

A charming and peaceful recitative leads to the bass solo, which is magnificently broad and swinging, one of those tunes that only a great man can write. The poet speaks of the fortunate condition of the sheep of Christ. The world is to them as the Kingdom of Heaven. They already taste of the goodness of Jesus here, and hope for the reward of faith after a soft death-sleep. How entrancing is the effect of the happy melody of the opening notes of the singer, with the equally beautiful melody of the first violin above, and the persistent swaying of the basses beneath!



Twice the composer enlarges upon the vision of the heavenly kingdom, throwing the voice higher and higher towards the end of the passage, and bidding the upper strings cease so that the voice may have full play. Twice also he gives a playful, innocent little flourish on the word 'Schafe' (sheep).

In the second portion he twice introduces a very beautiful harmonic change on the word 'Todesschlafe' (death-sleep), which gives us one of those exquisite pictures of death as a comforter which we find so often in Bach's writings. (See page 95.)

Unfortunately the words of the English edition turn the whole thing topsy-turvy, actually placing 'wake' where 'death' should be! The meaning of the passages in question is utterly lost thereby.

Could absurdity go further?

It is not a new complaint against translators. Over two hundred years ago Addison wrote with sarcasm in *The Spectator* about the absurdities of the English words adapted to Italian music. 'The famous Song in "Camilla":

> "Barbara si t' intendo" &c. ("Barbarous Woman, yes, I know your Meaning.")

which expresses the resentments of an angry lover, was translated into the English Lamentation:

> "Frail are a lover's hopes," &c.

'And it was pleasant enough to see the most refined Persons of the British Nation dying away and languishing to Notes that were filled with a Spirit of Rage and

(45)

VIOLINO I E OBOE D'AMORE I.

VIOLA.

BASSO.

CONTINUO.

pianissimo

pianissimo

nach ei - - nem sanf - - tem

(after a soft

To - - - - - - - - - -

death . . . . . .

- - - - des - schla (fe)

. . . . . sleep)

Indignation. It happened also very frequently, where the Sense was rightly translated, the necessary Transposition of Words, which were drawn out of the Phrase of one Tongue into that of another, made the Musick appear very absurd in one Tongue that was very natural in the other. I remember an Italian Verse that ran thus Word for Word :

And turn'd my Rage into Pity

which the English for Rhime sake translated—

And into Pity turned my Rage.

'By this means the soft Notes that were adapted to "Pity" in the Italian, fell upon the Word "Rage" in the English, and the angry sounds that were turned to "rage" in the Original, were made to express "Pity" in the Translation. It oftentimes happened likewise, that the finest Notes in the Air fell upon the most insignificant Words in the Sentence. I have known the Word "and" pursued through the whole Gamut, have been entertained with many a melodious "The", and have heard the most beautiful Graces, Quavers, and Divisions bestowed upon "Then", "For", and "From"; to the eternal Honour of our English particles.'

It is better in this aria to use the words given in Prout's collection ('Ye happy flock'), which are a faithful rendering of the original, except for the placing of 'Schafe' in (44). This can be amended by replacing 'the sheep of Jesus' by 'of Jesu's sheep'.

A fine feature of the middle part of the song is the series of long vocal notes standing against the gently moving string parts; it will be noticed that the lower are given to 'death' and 'sleep', and the higher to 'hope'.

This is a case where the reprise should be carried out in full. No audience can hear the first part without desiring its repetition entire. The tempo mark of Novello's edition is much too slow; the whole movement should swing along with a joyous confident stride, and, besides, there are so many long phrases for the singer that a slow pace necessitates much cutting up of the legato phrases, and is apt to cause such physical exhaustion that the tone and character suffer greatly. It is a common fault to take these gigue-like 12-8 movements too slowly. There are very few 12-8

movements in the church cantatas which do not demand four beats in a bar. Indeed, wherever dance measures are suggested in Bach's church music they must be treated frankly as such. They are never out of place. The first oboe d'amore plays throughout with the first violin, and the second has no part assigned to it. The string parts are bowed very completely.

Although one can detect no technical means whereby the closing chorale is made redolent with a pastoral fragrance, it is in perfect keeping with the great first chorus and the bass aria, and concludes the work in beatific peace. It is the tune 'Allein Gott in der Höh'', an old Easter Gloria, adapted by Nicholas von Hovesch (Decius) in 1526 (published in Vul. Schumann's Gesang Buche in 1539), and sung to the first verse of the twenty-third psalm (versified by Cornelius Becker in 1602). It is set exceedingly simply, with no independent parts for string or wind. ([E.] I, 6 [C.P.E.B.], 326.) No. 125 in [C.P.E.B.] is almost identical, but written a tone lower. A beautiful elaboration of the tune is to be found in the first number of the cantata 'Der Herr ist mein getreuer Hirt', No. 112 ('The Lord is my Shepherd' [N.]), and at the close it occurs in a simple form ([E.]I, 7, [C.P.E.B.] 313) without instrumental parts. No. 353, under the title 'Der Herr', is almost identical with two horns added, the first slightly independent and the second wholly so. [C.P.E.B.] 249 is the same tune from an unknown work. In [E.] II, 156, it is adapted to the second stanza of the hymn 'Allein Gott'. A harmonisation by Hieronymus Prætorius, dated 1604, is given in [S.S.] 404.

In Saxon churches, melody and words were directed to be sung on the day for which the cantata was written. But the tune would not recall only the familiar psalm to the minds of the congregation, for it was also associated with the Gloria in Excelsis in its paraphrased version, 'Allein Gott in der Höh'', and indeed would be more frequently heard in this relation. In the

Leipsig services, after the Gloria was intoned from the altar, it was answered either with 'et in terra pax' by the congregation, or by the paraphrase sung congregationally. How much the tune was used may be gathered from the number of organ chorale preludes left by Bach, ten altogether, a wealth of invention which he lavished on no other chorale-melody.

Schweitzer makes two suggestions to account for this unwonted attention to a single tune, first that it was customary for the hymn to be prefaced by an organ prelude, and secondly that perhaps sometimes the intonation of the priest at the altar might have been answered by the organ. He also points out that Bach 'never forgets that the melody is supposed to be the angel's song, and so he sets it in the form of light duets or trios of ravishing charm. In two of the fantasias, upward and downward motion is almost too realistically painted, the ascension and disappearance of the angels being represented by ascending cadences'.

The Clavierübung collection of organ-chorales, referred to in the last chapter, contains three amplifications of this melody, all in three parts (the symbolism is obvious), as the second set, following those treating with the Kyrie. The first ([B.G.] III, p. 197, [P.] VI, p. 10, [N.] XVI, p. 39), without pedals, contains much rushing up and down, many syncopations, and continual alternations of

suggestive of 'the charming disorder of the heavenly host'. [Sc.] The second ([B.G.] III, p. 199, [P.] VI, p. 12, [N.] XVI, p. 40) is a Trio in 6-8 time, in which the theme is almost hidden in elaboration; the continual semiquaver movement and lively movement of parts undoubtedly represent the crossing and recrossing of the angels. The third ([B.G.] III, p. 205, [P.] VI, p. 12, [N.] XVI, p. 41) is a short fughetta, also without pedals.

The theme is merry and staccato, with a bright, tinkling character, suggesting the ringing of bells. The whole breathes childish innocence and purity.

Towards the end of his life Bach collected some preludes, which were not published, and which were indeed completed in their arrangement by other hands. These are generally known as the 'Eighteen Chorales', and it is significant that here too he devotes three consecutive numbers to 'Allein Gott in der Höh''. But they are vastly different—at any rate the first two are—from those grouped together in the Clavierübung. They undoubtedly point to an earlier period of his life than the three just discussed; the growth of their youthful, exuberant fancy seems to know no bounds. The first of the three ([B.G.] XXV, 2, p. 122, [P.] VI, p. 26, [N.] XVII, p. 56) is noteworthy for the extraordinarily luxuriant development of the melody, and the expressive middle parts. It breathes a soft tenderness and sympathy, and the composer contemplates his vision in ecstasy. It is no mere preludising on a chorale; it is the expression of rapture which some exalted state of mind had wrought to a point where adequate outpouring was a matter of absolute necessity. If Bach had not given the three preludes in this order, one would have been inclined to place it second, as representing the Second Person of the Trinity. It is in keeping with the pictures he gives us so often in the cantatas as his conception of Christ. The central number of the group ([B.G.] XXV, 2, p. 125, [P.] VI, 22, [N.] XVII, p. 60) is also very highly developed, but is of a more beatific character than the first. We are especially attracted by the long-drawn ending, with its slow ascent in the concluding few bars, which is clearly an interpretation of the lines 'Now is there great and endless peace, Now all strife is o'er'. The third of the group is a Trio, not remote in spirit from the second of the 'Clavierübung' set. It is busy and cheerful, with high-pitched manual parts, which

answer and cross each other in happy, careless freedom. It is a true Christmas song.

The others are not connected and are all very different from each other. Two strongly contrasted settings are [B.G.] XL, p. 34, [P.] VI, p. 6, which is only in two parts, with the tune in the right hand and a lively running left hand part (Spitta doubts its authenticity, but it is worth consideration all the same), and [B.G.] XL, p. 47, [P.] VI, p. 8, [N.] XVIII, p. 11, in 12-8 time, a quietly-flowing, calmly-happy piece of music. Both are without pedals. There is yet another free prelude ([B.G.] XL, p. 45, [P.] VI, p. 30, [N.] XVIII, p. 7), a splendid little fugue on the first two lines of the tune, with a ponderous entry of the said lines in augmentation in the pedal at the end, recalling the Fuga on the Magnificat referred to in Chapter V. A set of seventeen variations given in [B.G.] XL is not authentic.

A setting without separate pedal line, [B.G.] XL, p. 44, [N.] XVIII, p. 4 (not included in [P.]), was clearly intended as a harmonisation of the tune for the purpose of accompanying congregational singing. No wonder that Bach's congregations were perturbed by his youthful flights of fancy, if such crashing and surprising harmonies and such whirlwind cadenzas often proceeded from the organ loft while the people plodded through the tune! The visions of the 'angels' song' which conjured up such a fine glowing mass of sound, were bound to carry him far beyond the unimaginative thoughts of the matter-of-fact burghers in the pews. Mediocrity had might on its side, and, no doubt, a considerable amount of right, too; it was temporarily victorious, but, fortunately for succeeding generations, it did not quench the imagination of the obstinate and hot-tempered youth.

A consideration of all this wealth of expenditure of thought on a simple tune shows of what importance it must have been in Bach's time, and it helps us to

appreciate the skill and subtlety by which he suggests the pastoral feeling in keeping with its context at the end of the cantata, 'Du Hirte Israel'. He seems to have had the power of moulding any theme into any shape he desired. We see, too, how much the tune must have suggested beyond its connection with the paraphrase of the Twenty-third Psalm.

'Nun komm, der Heiden Heiland' (First version). Church cantata No. 61, [B.G.] XVI. For the First Sunday in Advent, Dec. 2nd, 1714 or 1722. English versions: 'Come, Redeemer of our race' [N.]; 'Come, Thou Blessed Saviour, come!' [B.]

'ANORDNUNG des Gottes-Dienstes in Leipsig am 1 Advent-Sonntag frühe. (1) Præludieret; (2) Motetta; (3) Præludieret auf das Kyrie, so gantz musiciret wird; (4) Intoniret vor dem Altar; (5) Epistola verlesen; (6) Wird die Litaney gesungen; (7) Prælud. auf d. Choral; (8) Evangelium verlesen; (9) Prælud. auf die Haupt Music; (10) Der Glaube gesungen; (11) Die Predigt.; (12) Nach der Predigt. wie gewöhnlich, einige Verse aus einem Liede gesungen; (13) Verba Institutionis; (14) Prælud. auf die Music. Und nach selbiger Wechselweise prælud. u. Choräle gesungen, biss die Communion zu Ende et sic porrò.'

The above, jotted down in Bach's own handwriting on the inner page of the original manuscript of the cantata 'Nun komm', adds a particular interest to the work. It may be translated thus: 'Order of divine service in Leipzig, on the morning of the First Sunday in Advent. (1) Prelude; (2) Motet; (3) Prelude on the Kyrie, which will be to music; (4) Intonation before the Altar; (5) Reading of the Epistle; (6) Singing of the Litany; (7) Prelude on the Chorale; (8) Reading of the Gospel; (9) Prelude on the principal music; (10) Singing of the Creed; (11) The Sermon; (12) After the sermon, as is usual, some verses of a hymn are sung; (13) The Consecration; (14) Prelude on the music. And after the same alternately preludes and

chorales sung to the end of the Communion, and so on.'

When did Bach jot down these notes? It could scarcely be after he had settled at Leipzig; he would be too familiar then with the order of service to require prompting. The cantata was written at Weimar, so the memorandum must have been made subsequent to the composition. Spitta thought that the young master had been invited by Kuhnau to perform one of his cantatas in Leipzig, and that this was the occasion of his visit. A later theory is that Bach produced it at St. Thomas' Church in 1722, during the vacancy of the cantorate, after he had applied for the position. Whatever the cause, it is an interesting personal note, and shows clearly the opportunities afforded to the organist for exhibiting his prowess in extempore preludising.

The text, suggested by the Epistle for the Day (Rom. xiii, 11-14), is by Neumeister; it opens and closes with hymn verses; there is one verse from the Revelation, the rest are from the pen of the compiler. The opening words are the first verse of Luther's translation of the Ambrosian 'Veni, Redemptor gentium', English renderings of which are found in every hymnal. The German version appeared first in the Erfurter Enchiridion in 1524, where it was associated with a version of the original Latin hymn-melody which has always been joined with it since. In a very early form it can be found in [S.S.] 7. There are two plain settings in the cantatas, both as closing numbers. [E.] 97, [C.P.E.B.] 170, is from the second cantata of the same name (No. 62). Both this and [E.] 96, [C.P.E.B.] 28, [S.S.] 7A, [S.], are set to the eighth stanza of Luther's translation.

Bach wrote several organ preludes on the tune, although not in such numbers as was the case with 'Allein Gott'. In the Advent section of the Orgelbüchlein ([B.G.] XXV, p. 2, [P.] V, p. 44, [N.], XV, p. 3) is a setting of much strength; it is joyful and

full of eager expectation. There is also a tiny Fughetta, without pedal ([B.G.] XL, p. 13, [P.] V, p. 45, [N.] XVIII, p. 83).

In these short settings he adhered to the original form of the melody, but in the three preludes which he placed in the Eighteen Chorales, the third note is often sharpened.

(46) becomes (47)

This is a change of which the significance will be referred to later. The first ([B.G.], XXV, 2, p. 114, [P.] VII, p. 38, [N.] XVII, p. 46) is imbued with quiet, subdued longing, the lines of the ornate transformation of the melody are separated by interludes, which are mostly free. The second ([B.G.] XXV, 2, p. 116, [P.] VII, p. 40, [N.] XVII, p. 49) is most remarkable. Below another elaborated transmutation of the tune are two freely canonic parts, which lie deep, and clash with each other in strange and unconcealed dissonances. The continual reiteration of (47) in the low solemn parts of the keyboard is a striking feature. It exercises a strange fascination over us, in spite of, or because of, the continual harshness and the all-pervading sense of gloom. There is nothing in any other prelude to compare with its peculiar characteristics. Spitta remarks, 'The composition now in question is almost unapproachable in the abruptness of its character and the startling recklessness of the effects of tone. There are a few works of the kind by Bach in which the presentment of a spiritual meaning is followed up with a complete indifference to external effect. But no purely artistic work can originate in this way, for that which is beautiful to the sense is an indispensable condition of form, though not the most important. The ear accommodates itself reluctantly and by slow degrees to this sort of vague suggestion only after we have completely identified

it with the idea and plan of the composer. Still, this feature could not be absent from the totality and completeness of Bach's character as an artist; it was that exaggerated idealism of a true nature, which, walking with its head in the clouds, takes no heed of the earthly thorns that entangle its feet.'

The third ([B.G.] XXV, 2, p. 118, [P.] VII, p. 42, [N.] XVII, p. 52) is a brilliant fantasia on a free theme, with the chorale in the bass. Spitta remarks that the three were evidently thought out as a connected scheme. If that were so, they were possibly meant to signify three phases of the last Advent, the quiet longing of patient souls, the walking in darkness of the people, and jubilant expectation with foreknowledge of certain fulfilment.

A comparison between the thick heaviness of the second of these three and the entrancing brightness and clearness of some of the preludes on 'Allein Gott', shows how sedulously Bach experimented in the possibilities of colouring.

In his cantatas we also find him making frequent experiments in the employment of instrumental forms. Several times he models the opening chorus upon the French overture, that form with which we are so familiar in Handel, the slow stately introduction, replete with dotted notes, the quick bustling, freely-fugal allegro, and the concluding dance, usually of a grave type. There are frequent examples of this form in Bach's instrumental works, for instance, the Overture in the French Style in B Minor for clavier, and the four Orchestral Suites, or Overtures. In these works, however, he expands and diversifies the form by writing a whole series of dances at the end; conversely, in the first number of this cantata he condenses and unifies it by discarding the dance, and by concluding with a short reprise of the first section. It is made more impressive by the powerful delivery of the last line of the tune by the four voices in massive harmonies,

instead of, as in the opening division, in single entries, voice by voice. As the opening and closing lines of the tune are identical, the chorus is beautifully rounded off.

When the instrumental portion of the 'Overture with Chorus', as he designates it, has pursued its stately course for three bars, the sopranos, followed later by the other voices, enter with the first line of the tune in its altered version (47), which is adhered to throughout.

(48)

VIOLINO I E VIOLINO II.

VIOLA I. VIOLA II.

SOPRANO.

FAGOTTO. ORGANO E CONTINUO.

Nun komm,

(Now come,

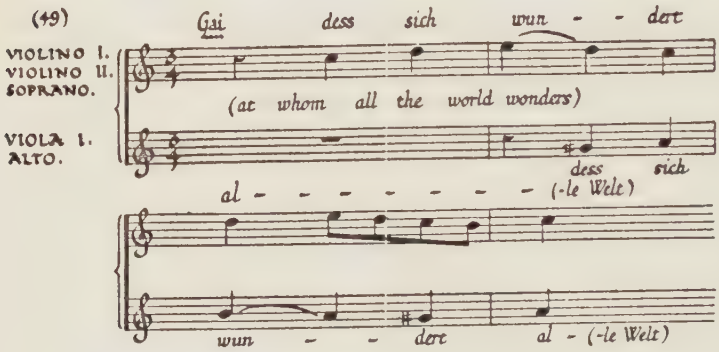
der Hei - - (den Heiland

Saviour of the heathen)

Pirro points out that this poignant interval of a diminished fourth is associated by Bach and other writers of the period with the sufferings of Christ on the cross, and that the change of the third note of the tune is one of deliberate intention. He quotes the 'Crucify' theme in the Matthew Passion, which dates fifteen years after 'Nun Komm', as an identical use of the same phrase. This combination of overture and

modified chorale resulted in a magnificent conception, appealing to the hearer of that day in three distinct ways. First there was the familiar tune with its customary associations; second the striking change of the third note, resulting in a strange interval so full of lamentation and agony, calling up visions of the suffering which the Saviour of the heathen was descending upon earth to endure; and third the suggestion, by strings and organ, of reverent and dignified homage to the Son of Man. Nowadays the tune is not commonly sung; we do not realise that it is altered significantly, for the diminished fourth is not an exceptional interval to our ears, so that two phases of thought are less intense as we listen to the fine opening.

The second line follows in full harmonies as the majestic procession of the strings continues, and leads into the Allegro. This, marked 'Gai' in the original score, a direction omitted in Novello's edition, is a busy fugue, the theme of which is founded on the third line of the chorale.



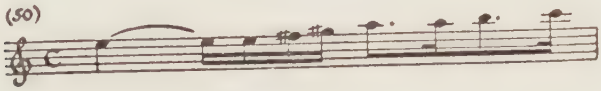
Parry points out that Bach, faithful to his models, makes the fugue subject short and concise. In the original, most of the long runs are set to the word 'alles' ('all'), suggesting the praise of multitudes. In neither English version is this retained; the difficulty

of allotting the correct word is no mean one here. At the point where the lower voices resume imitations on the chief theme below a long trill of the sopranos and violins, it is well to moderate the tone somewhat, and to increase it to fulness later.

After the last line of the chorale, which speaks of the fulfilment of prophecy of Christ's birth, has been intoned, the violins and basses move with suddenly increased vigour to the penultimate bar.

No woodwind or brass is indicated here, nor indeed throughout the work, save a bassoon, which merely doubles the continuo in the two choruses and can therefore be omitted. But the strings have an unusual division. The first and second violins play in unison all the time, and there are two viola parts. In the Novello MSS. orchestral parts, the ordinary division of strings is adhered to, the first viola line being given to the second violins and the second viola to the violas. This, no doubt, is more convenient for general use, but if it is at all possible to secure a double set of violas, it is better to do so, as the result is much more impressive. The full, warm tone of the two sets of middle-fiddles (to use Percy Grainger's terminology), with the brilliant violins above, gives a very splendid richness to the Grave sections. The first violas can play from the second violin copies without any difficulty. The opening and closing sections of the first number must be treated in the traditional manner referred to when dealing with the first chorus of 'Wachet auf'. The first bar of the violins, for instance,

(50)



should be played :

(51)

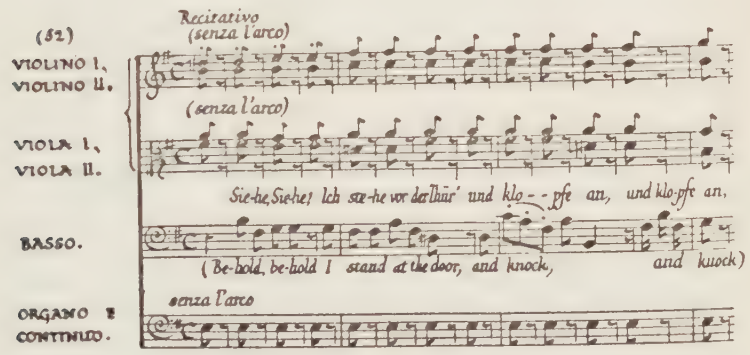
and all the other parts should be treated in an identical manner. For authority to make these changes the reader is referred to Dolmetsch's book. There is no comparison between the effect of the instrumental portion with the notes played as written and played as they would be interpreted in the time of the composer.

Some years after the Weimar period, another cantata was written on the same hymn, the first chorus being of the Pachelbel type on a large scale. Fine and exalted as it is, one feels that the earlier, simpler setting is a happier conception.

The next two numbers, a recitative and arioso hailing the coming of the Saviour, and an aria asking for blessing in the coming year, were possibly written for some member of the choir who was a truncated tenor. There is no note above F, and most of the vocal part lies extremely low. It is very difficult for a tenor singer to make effective. Perhaps the best way is to have it sung by a high contralto or low mezzo-soprano. Both numbers are delightful. The first, accompanied by continuo alone, after a few bars of pleasant recitative changes to a charming little arioso, built upon curving descending passages in voice and bass, evidently called up by the idea of the descent of the Redeemer from the heavens. The aria is a kind of gigue, in 9-8 time, with an enchanting, suave flow of melody. As the tune given to the strings leisurely winds its way along, the voice every now and then thrusts in a 'komm' on the second beat of bar in a delightfully irresponsible way. The aria is one of peaceful contentment and quiet happiness; it 'breathes that atmosphere of personal love for Christ, which is one of the most consistent features of Bach's solo music' [P.]. It should be taken at a good swinging pace (the Novello tempo is too slow), otherwise it is apt to appear too much spun out. The instrumental portions are for violins and violas in unison and continuo. In the

Novello parts the melody is given to all the violins, and a middle part has been written for violas. This is evidently designed for performance without organ. But if either a piano or organ is used for filling-in purposes, it is better to add the violas to the violins, as Bach indicated, as the effect of the massed strings playing the undulating melody is extremely fine. They should be divided into Tutti and Ripieni, of course, especially if the voice part is sung by a tenor, as the lower passages are easily overweighted, and the continuo part should be fairly full, imitating the curves of the three given parts. The vocal scores of both English editions show how this may be done.

The bass recitative, the words of which are from Revelation, iii, 20, 'Behold, I stand at the door and knock', is the oft-quoted example of realism in which Bach attempts to represent the gentle but insistent knocking of the Saviour at the door of the heart, by a continuous pizzicato in the strings, beginning with a startling dissonance, and containing a phrase of naive literalism in the voice part.



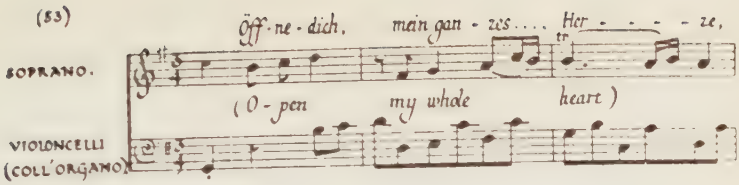
These ten bars form one of the most impressive passages in the whole of Bach's works. One places them alongside of such things as the Crucifixus in the B Minor Mass, and one or two of the most poignant scenes in the

Matthew Passion. His youthful imagination conceived a picture drawn with a minimum of lines, but yet a finished and a perfect masterpiece. In the performance of the cantata as a whole, the effect of the quiet, pulsating blows and the solemn, magical notes of the voice is indescribable. There is scarcely any need for variety of tone on the part of the singer. Simple, natural, quiet utterance of the words is all that is required.

'No one who knows the cantata can think of the "Siehe!" apart from Bach's phrasing of it. Even if he has forgotten the actual intervals, the musical ground-plan of the passage has become, after several hearings, so much the plan of the passage itself that it is impossible to think of the one without the other.' [Sc.]

The fitting of a translation to such a perfect piece of declamation is a problem which involves many difficulties. It is almost necessary to preserve literally the familiar wording of the English Scriptures, and every note of the music is so valuable that the slightest alteration causes the musical side to suffer. The adaptation in Novello's edition is most admirable; that in Breitkopf's is not so good. The music is necessarily interfered with at several places in both copies, but the former is the more acceptable. It is well to omit the continuo part when there is an orchestra. Neither organ nor piano can make its staccato exactly concident with the pizzicato of the strings, and any raggedness entirely ruins the suggestiveness of this truly amazing page.

It is almost a relief to pass from its arresting power to the bewitching little soprano solo, where the believer opens the door of the heart in childlike simplicity. It was an anticipation of the spirit of a group of poems belonging to a later part of the century, Blake's 'Songs of Innocence'. The haunting phrase of three notes at the opening, imitated immediately by the instrumental bass:



the purity of the melody, and the character of the continuo part all unite to produce an aria which appeals immediately to an audience. Only the continuo line is given in the score, and it is marked 'Violoncelli (col' organo)'. This implies that the double basses are to be silent. Bach's 'celli would not number more than two; if there is no organ, a single 'cello will be found sufficient to balance the piano. Novello's edition has a happier setting of the opening words than Breitkopf's; those associated with the first three notes are detachable, and sound better when separated by the rest from the remainder of the melody than in the other case. The interpretation of the figured bass in the Breitkopf edition seems rather too elaborate for the simple, winsome voice-part and continuo; that in Novello's edition is more in keeping.

The closing chorus is very brief, almost too brief; one wishes Bach had written more than fourteen bars. To the soprano is given the closing portion of one of the most popular of all chorales, 'Wie schön leuchtet der Morgenstern' ('How brightly shines the morning star'), while to the lower parts are given vigorously-moving passages culminating in a triumphant shout for the basses. The first and second violins, again resolving into unison, play a brilliant running counterpoint, which towards the end moves entirely in semiquavers, and finally mounts triumphantly to high G, an unusual altitude for orchestral violins at that day. The rest of the orchestra double the voices, except the basses, which occasionally move independently. The Novello parts make the same rearrangement as in the

first number. The change does not matter so much here, but it is well to have the first violins quite strong, so that their vigorous independence may not be obscured by the chorus.

The closing lines only of the last verse of Philip Nicholai's hymn, founded on the Forty-fifth Psalm, are here used. It was written in 1597. As in 'Wachet auf', the chorale is assigned to the poet, and was issued at the same time as the hymn. In the *Musical Times* of July 1917, Professor C. S. Terry pointed out that Nicolai has compiled the tune out of two existing melodies. The first six and the last lines are taken from a tune associated with the Hundredth Psalm in a Psalter printed in 1538; the seventh is possibly taken from the fourteenth-century carol, 'Resonet in laudibus'; while the eight and ninth, the least interesting, are untraceable, and are probably the pastor's own. Tune and words became enormously popular, and the 'golden chorale', as it was called, was sung on occasions as diverse as weddings and valedictory gatherings around death-beds. The earlier version of the tune is bald compared with the form in which we now know it, as may be seen by examining Schein's harmonisation in [S.S.] 329A, which has four verses of the hymn given in an English translation.

There are several simple versions. [C.P.E.B.] 278 (reproduced in [S.S.] 329B) is from an unknown work. [C.P.E.B.] 321 is the same as [E.] I, 143, with a lovely obbligato for violin and flute omitted. A comparison of [E.] I, 144, 145 and [C.P.E.B.] 86, 195, and 304 only reveals very slight differences. [E.] II, 312 gives the setting used at the conclusion of cantata No. 1, [B.G.] I, bearing the title of the hymn, and has a splendid horn obbligato. The words are the fourth verse of the poem. The first chorus of this cantata is a fine treatment of the tune on extended Pachelbel lines, with delightful free orchestral parts. One unusual association is in 'Ich bin ein guter Hirt' Cantata 85, [B.G.] XX, a work in

the pastoral style, where the voice sings part of the Twenty-third Psalm to an ornate version of the tune. The original chorale and verses are so closely wedded that it is a surprise to find this new combination, but probably Bach wished to add to the symbolism of the Psalm a second image, and so give his hearers a double meaning over which to ponder.

There is only one organ prelude on this theme ([N.] XIX, p. 23, [B.G.] XL, p. 99, not included in Peters), an early composition, dating back to the Arnstadt period, and lacking the inevitability of the more mature fantasias.

'Nun komm' is in strong contrast to the cantatas which were composed at Leipzig. In those, especially in the latest ones, there is an irresistible desire for expansion, for a development which will exhaust the possibilities of the thematic material. Some of the solos run to a great length, and every number, unless connected with others by the use of a chorale, exists distinct and separate from its neighbours. But here the compactness of the whole (except the tenor aria, which is rather more extended than the others) results in a continuity which makes the whole cantata proceed without a break. There is, moreover, a youthful freshness and charm and directness of appeal about it which distinguish it from the writings of the composer's maturity.

Balakireff, in one of his letters to Rimsky-Korsakoff, remarks that to him nothing is more intolerable and more inartistic than German chorales. This insularism was perhaps necessary for his mission. Had he not had such a strong antipathy towards certain types of thought, he would not have been able to do so much towards freeing his countrymen from the musical bondage of Germany and Italy. But Bach's mission was the reverse of this. It was to garner the best from all fields, and to unite them into a single individual expression. His own personality was so large that it could absorb many

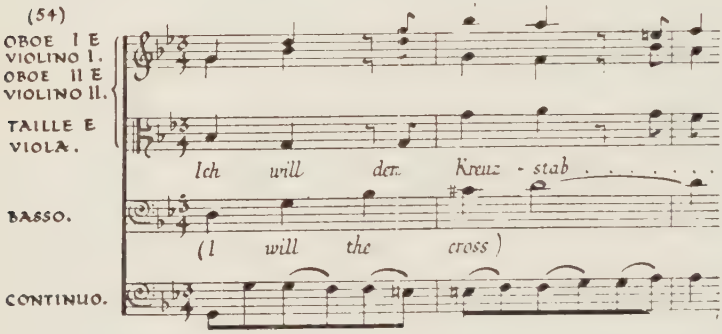
others without losing its own characteristics; in fact, absorption of ideas from other sources gave him more power of expressing himself. In this cantata we have not merely a German chorale, but one taken from mediaeval Christianity, belonging to no one nation. We have the French Overture of the Lully type; we have the Italian Gigue, and further Italian influence in the Scarlatti method of aria-writing—that habit of impressing the opening phrase on the mind of the hearer so that it is easily remembered throughout the subsequent development. All these are welded into a composite whole; the master mind used them for his own purposes, and the result is a perfectly balanced unity.

'Ich will den Kreuzstab gerne tragen.' Church cantata No. 56, [B.G.] XII, 2. English edition, 'I with my cross-staff gladly wander' [B.]. For the Nineteenth Sunday after Trinity, 1731 or 1732.

'A 2 Hautbois o Violini, Viola o Taille, S.A.T. ed Basso Conc. con Continuo di Sigr. Joh. Seb. Bach', says the title-page, laying stress on the importance of the solo voice. Some bass of extensive compass and dramatic power must have been in Leipzig when this work was written. It can scarcely be thought that it could have been composed with no singer of exceptional merits in view, and other voices would not have been relegated to the closing chorale, had the soloists been all of average quality. The subject is a favourite one with Bach—the longing for death. The singer is carrying the burden of his cross wearily but uncomplainingly through the world, because the load is placed there by the Almighty in His all-knowing wisdom. But sorrow and pain will be laid in the grave, and the Saviour Himself will wipe away all tears. Another image is now used, that of a voyage at sea, where billows and storms threaten. The anchor of Christ ensures present safety, and, when the storms are over, the wanderer will step from the ship to the home of eternal rest. Again the imagery is changed, the singer rejoices in the prospect of freedom from the yoke of earth, and of soaring through the sky as if on eagles' pinions; the day of such happiness is longed for. The delirium of joy at such a vision passes away, and the earth-weary believer waits calmly for the final call. The imagery of a voyage is again recalled, and the 'schönsten Jesulein' ('most beautiful', or dear, 'Jesus'; 'Jesulein' is a diminutive, really a term of endearment

which can scarcely be turned into English) is the port to which the 'Schifflein' (little ship) is quietly steered. The libretto is possibly by the composer himself, adapted from a Neumeister text. [T.]

The first aria is developed on those broad, leisurely lines so beloved of the master when dealing with a favourite subject. The opening words, 'Ich will den Kreuzstab gerne tragen' ('I will the cross carry gladly') are associated with two motives—one a bold, strong movement upwards, shown in the voice-part of (54); the other a figure made up of groups of two notes, each being repeated, shown in the continuo part.



The second idea is most significant. It is always used by Bach to express intense grief, and occurs in countless instances in his writings. Two easily accessible passages are in the Matthew Passion, in the duet between soprano and alto after the arrest of Christ, and in the instrumental portion of the closing chorus of the first part. At first, it seems here deliberately to falsify the opening words, but the picture is intended to be that of a believer with almost more sorrows weighing him down than he is able to bear, who pursues his journey through life carrying the burden as well as he may, and who comforts himself by his faith in the future life and in the help of his Saviour. For a considerable time the

music speaks of nothing but this weariness. The upward movement of the opening bars seems to imply that stoutness of heart is struggling against the continual welling-up of grief from the depths of the soul. The instrumental introduction, thickly scored and closely worked, with the upward theme appearing fugally in various lines encompassed about by the grief motive, is intensely emotional and seems to cry out for verbal expression.

The upward theme must always be brought into relief; (55) must always be played

(56) in all its transmutations;

in bars eight to ten, and in similar places, the soulful lamentation of the violas must be made to stand out prominently. The word 'tragen' ('carry') is placed on a long passage almost wholly constructed out of the grief-motive, and speaking acutely of the heaviness of the cross which is being borne by the sufferer.

(57) tra (carry) gen

At the thought, 'er kommt von Gottes lieber Hand' ('it comes from God's loving hand'), grief gives place to contentment. The sorrowful motive is there, certainly, but it is subdued and calmed, and breathes a new spirit.

(58)

OBOE I E VIOLINO I. OBOE II E VIOLINO II.

TAILLE E VIOLA.

BASSO.

CONTINUO.

er kommt von Got - tes lie - - ber

(It comes from God's lov - - ing

Hand

hand)

Similarly contrasted use of the same material is shown in the interpretation of the next lines, 'Der führet mich nach meinen Plagen zu Gott, in das gelobte Land' ('He leads me, after my troubles, to God the promised land'). 'Plagen' ('troubles') is given the long, tortuous, heavy-burdened runs, and the vision of the new home calls up thoughts of calm, eternal peace.

(59)

OBOE I E VIOLINO I. OBOE II E VIOLINO II. TAILLE E VIOLA.

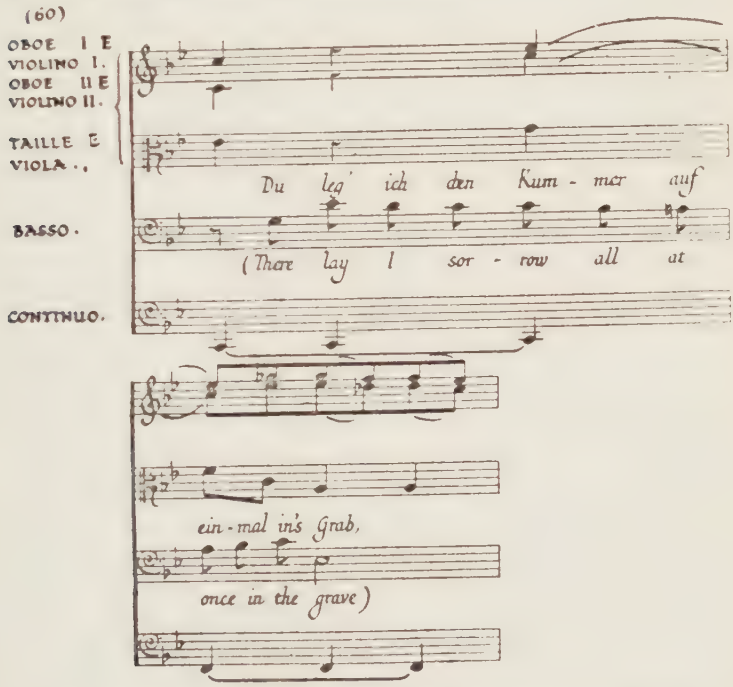
BASSO.

CONTINUO.

der füh - ret mich

(He leads me)

All this is developed for nearly a hundred and thirty bars; then the tempo slackens, the music becomes more contemplative, and the voice moves in triplet-quavers, while the grief-motive makes itself felt in the accompaniment. In a beautiful phrase, as romantic as the most expressive song-melodies of Schubert, the singer dwells lovingly on the thought of laying, not his mortal body, but sorrow, in the grave, and of the tears of earth being dried by his Saviour.



The feeling of awe caused by the sombre drop to the word 'Grab' ('grave') passes away as the phrase develops, and the passage ends in a cadence of confidence and peace. A few bars of instrumental interlude are devoted to a new treatment of the grief-motive, the triplet melody begins again, and, after a fresh working-out, culminates in a poignant phrase to the word 'Thränen' ('tears').

This cantata affords one of the most flagrant cases of careless translation and adaptation. Had the person concerned been deliberately and maliciously attempting to cause a misinterpretation of Bach's music, the mismating of words and music could not have been more cleverly executed. Almost every word that Bach desires to be interpreted in some particular way is placed where the music has no relation to it, and some unmeaning word is given to the pregnant passage.

The opening words, 'Ich will den Kreuzstab gerne tragen', are translated: 'I with my cross-staff gladly wander'. Now, 'Kreuzstab' is literally 'crozier', and is clearly used here in the sense of cross of suffering. 'Cross-staff' has no meaning at all in English. Then 'carry' and 'wander' are not identical. One cannot always get a literal translation, nor is it always advisable. But to turn a sentence which speaks of bearing a cross into one which suggests wandering with some kind of a stick is to travesty the meaning completely. And then the long passage set to the word 'tragen' ('carry'), and expressive of weary burden-bearing, is placed on the word 'wander', with which it cannot possibly have anything to do. 'Plagen' ('troubles'), set similarly to 'tragen', is replaced by 'yonder', which is even more nonsensical. In (60) the impressive fall to 'in's grab' ('in the grave') is accommodated to 'for aye', which gives no clue to the meaning of the melodic curve and the strong dissonance. At the end, the lovely interpretation of the word 'Thränen' ('tears') is lost sight of entirely through the absurd substitution of 'wipe'. No doubt the folly of these lamentable stumbling-blocks in the path of the would-be Bach lover is not wholly due to the translator. On many occasions such wretchedly low fees are paid for this work that careful translations cannot be expected. A well-known musical critic stated recently that he had lost a large sum over translating operatic libretti because he attempted to do his work conscientiously. If

publishers consulted only their own interests they would insist upon accurate, singable translations so that their publications would be more used. The writer recently came across an instance where a beautiful English poem, a free rendering of which into another language had been set by an important modern composer, had been just plastered down above the notes, with nine out of every ten words falsely accentuated! The edition was absolutely useless; no one could ask intelligent vocalists to sing from it. One wonders why it was issued at all. The composer is famed for the justness of his musical equivalent for the poetry he sets, yet his publisher did not take the trouble to do either him or the poet the slightest justice whatsoever.

The following might be used as a basis for a better set of words in the first aria: 'I will my cross with gladness carry; it comes from God's beloved hand. He leads me, after all my troubles, to God, into the promised land. There lay I all sorrow at once in the grave; the Saviour the tears from my eyes wipes away'.*

One objection to this version would be that the disyllabic 'Kreuzstab' is replaced by the monosyllabic 'cross', but it is only suggested as a foundation. At several places where the accents of text and music apparently do not agree, it will be found that in reality they are quite correct, but that one must interpret a cadential phrase as three bars of two-time instead of two bars of three. Example 58 is an instance. (See the alto aria, Chapter II.)

The scoring is for the usual strings, two oboes, and taille. The latter nearly always double the violins and violas. Only at one place do they appear alone, when the strings are momentarily silent. If oboes cannot be secured, the whole can be played quite satisfactorily by strings only. The orchestral writing in this aria is so

* I am obliged to my friend Mr. Ernest J. Potts, who has spent much thought over the production of a workable English version of the cantata, for most of the amended text quoted in this chapter.

full that it must be much subdued to allow the voice to be heard clearly.

In the recitative which follows, the continuo is joined by a solo 'cello, which plays a semiquaver arpeggio throughout. This obbligato 'does not make its full effect when given to a solo violoncello. It comes out more calmly and clearly if a bassoon and a viola are added.' [Sc.] This suggestion is a useful one; the addition of a viola, which must be more subdued than the 'cello and at the octave above, improves the balance and timbre admirably.

The melodic outline and the harmonic substructure are wonderfully flexible, and adapt themselves dexterously to every change of thought or of imagery. In no page of Wagner or Wolf do verbal and musical thought agree more perfectly.

The text compares life to a voyage at sea, which will only end when the traveller steps from the ship to the firm shore of the heavenly kingdom. The undulating movement of the 'cello suggests the motions of the waves. 'Betrübniss, Kreuz, und Noth' ('sorrow, affliction, and distress') are thrown into relief in the upper part of the voice. 'Wellen' ('billows') is allotted a rolling passage. 'Tod' ('death') is harmonised sombrely. The security of the anchor of the compassion of God gives rise to a sustained note for 'hält' ('hold'), and a lovingly tender phrase to 'Barmherzigkeit' ('compassion'). (See page 124.)

'Wüthenvolle schäumen' ('raging foam') is presented in an agitated passage in which the voice is swept to the extreme of its upward compass. (In the English version this note of distress and anguish is placed to 'calmed'!) But this terror is only momentary. 'So tret ich aus dem Schiff in meine Stadt, die ist das Himmelreich' ('Thus step I from the ship into my city, which is the kingdom of heaven'). Here the 'cello sinks till it reaches a low note, on which it pauses, and the arpeggios are no longer heard. The journey is at an

(61)

BASSO.

VIOLON-CELLO.

CONTINUO.

Mein An-ker ü-ber der mich hält . . . . . .

(But my anchor, which holds me firmly,

. . . . ist die Barm-her - zig - - keit.

is compassion)

end; the waves are left behind. The voice-part mounts step by step upwards, as if the voyager were walking with calm confidence out of the ship into the expected and longed-for country. There is a thrill of emotion as the singer recalls the 'vieler Trübsal' ('great tribulations') of the journey, and the recitative ends with a glow of intense happiness.

(62)

BASSO.

VIOLONCELLO E CONTINUO.

Aus vie - - - - - - -

(Out of great tribulation

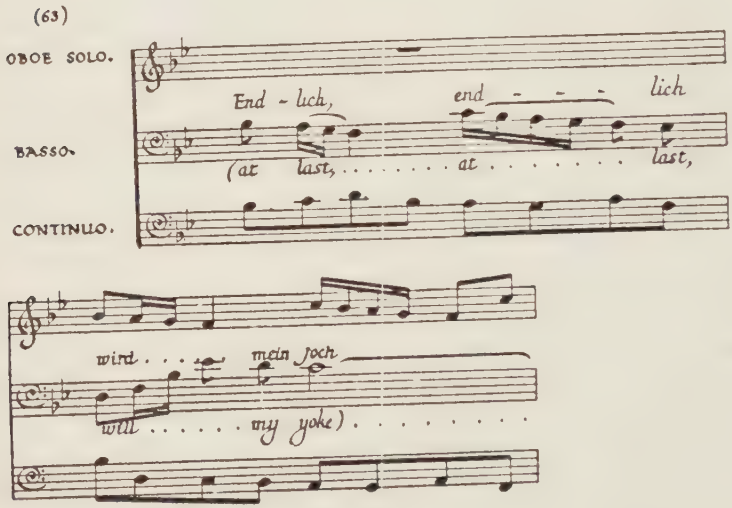
- ler Trüb - sal wer - de kom - men

shall come)

Here, again, changes in the wording are imperative. 'And each new day' brings the last word where 'Tod'

('death') should be placed! 'And through them death each day affrights me. My anchor, that does hold me firm, is loving-kindness and mercy, whereat my God bids me rejoice, and calls He thus to me': beginning at the last bar of page 10, this version brings text and music into better agreement. The A flat to the word 'mercy' must be divided into two quavers. The agitated passage beginning at the end of page 11 should be rendered: 'And when the raging winds and foam are at length at rest'; and, beginning in the middle of line 3, page 12, 'wherein I, with the blessed, through many troubles reach salvation'.

The exuberant joy of the aria which follows is not only an interpretation of the opening words, 'Endlich



wird mein Joch wieder von mir weichen müssen' ('At last, my burden will again be released') ('Ended now is my yoke. Now from me the burden is taken', might be used), but also of the following lines, 'Da krieg' ich in dem Herren Kraft, da hab' ich Adlers Eigenschaft' ('Then shall I war in the strength of the Lord; then

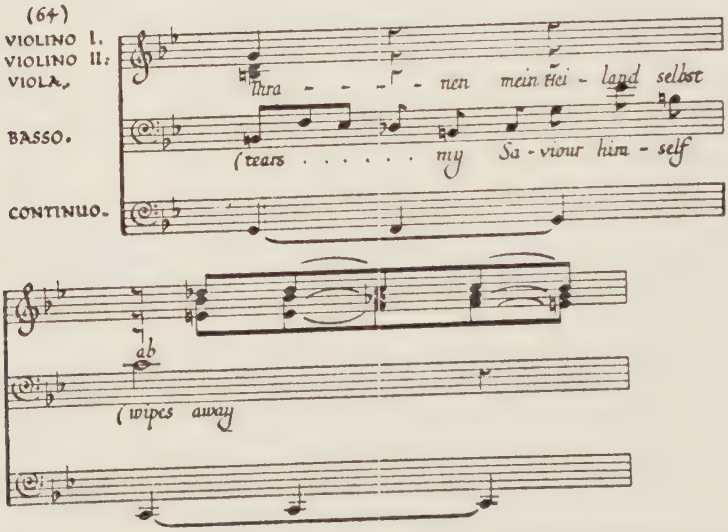
shall I have the nature of an eagle'). The idea of rising from the ground in vigorous and joyous freedom and of soaring on strong wings dominates most of the aria. The continual mounting of the instrumental and vocal melodies with easy and resolute confidence, shows how eagerly Bach seized upon the tempting imagery offered by the poet.

For a few bars before the da capo, impulsive joy changes to longing, but longing in which triumph is certain and almost accomplished. 'O gescheh' es heute noch' ('Oh, that it might come to pass even to-day') is sung six times, with surprising and delightful alterations. The interjection is always separated from the rest of the words—a treatment which prevents it from being a mere conventionality and gives it real significance. Sometimes the word 'heute' ('to-day') is accented; sometimes 'noch' ('yet'). In the penultimate bar, in a moment of ecstasy, the singer cries 'Heute, heute', and then brings the following strong accent upon the verb, thus in his ardour crying out in every imaginable way. A similar instance of changing accentuation with a view to impressing various phases of the text on the hearers' mind is the answer of the Baptist, 'I am not the Christ', in Gibbons's anthem 'This is the record of John'.

The intention of Bach can be brought out very well if the words given in the English edition are treated freely. 'Be this day' might be replaced by 'This day be', and some of the groups of two semiquavers allotted to two syllables instead of one. A little study of the accentuation, and a few experiments with the translation, soon produce an effective version, not at all unfaithful to the spirit of the original.

Oboe and continuo form the whole of the instrumental portion. If an oboe is not available, the obbligato may be played by a violin. Schweitzer suggests the addition of violins in unison with the oboe in the tutti portions.

A short recitative, accompanied by strings, interposes between the aria and the final chorale, and speaks of the traveller standing prepared for the summons, and longing quietly for the blessed moment of deliverance. The haunting memory of some of the exquisite phrases of the first number was too strong to be resisted, and after the recitative the composer-librettist inserted the closing words of the opening aria, 'Da leg' ich den Kummer auf einmal in's Grab'. It was a master-stroke. Not only does it link up the cantata into one well-moulded musical whole, but it enables the composer to paint with increased intensity the figure of the earth-weary man gazing eagerly over the channel of waters which separates the burden-bearing life of this world from the freedom and joy of the hereafter. Just before the da capo in the first aria, where the words and music which are now repeated first occur, the outstanding feature is the sorrowful emotional passage on the word 'thränen'



('tears'). Now the sorrows of the world are left behind; they are but a memory. The passage allotted to this

word is not so poignant as before, and in the penultimate vocal bar the voice rises and throws into sudden prominence the word 'Heiland' ('Saviour'). The vision is for the moment all-absorbing; the traveller is lost in ecstasy.

Quietly and reverently the cantata closes with a soft, tenderly harmonised four-part chorale, in which Death is likened to the Brother of Sleep, who guides the ship to the last haven.

The text is the sixth verse of Johann Franck's hymn, 'Du, O schönes Weltgebäude', and the tune is from the pen of Johann Crüger (1598-1662), several of whose chorales, such as 'Jesu, meine Freude', 'Nun danket alle Gott', and 'Schmücke dich', were enshrined by the master in cantata, motet, and prelude. The version in this cantata is given in [E.] I, 23, and [C.P.E.B.] 86. Another setting, which exhibits interesting melodic and rhythmic differences, is [C.P.E.B.] 137. As it is from a lost work, the text given in [E.] II, 188, the first verse of the hymn, is only the conjectured one.

'This is one of the most splendid of Bach's works. It makes unparalleled demands, however, on the dramatic imagination of the singer who would depict convincingly this transition from the resigned expectation of death to the jubilant longing for death.' [Sc.] But the singer who attempts to master and to interpret adequately this masterpiece will experience those moments of spiritual exaltation which only the study of the greatest music can give.

CHAPTER X

'Christ lag in Todesbanden.' Church cantata No. 4, [B.G.] I. English editions, 'Christ lay in death's dark prison' [N.]; 'Christ lay fast bound in death's harsh chain' [B.]. For Easter Day, April 9th, 1724.

BACH frequently set himself problems for the sheer joy of overcoming difficulties. The Goldberg Variations, with a canon occurring every third variation, at the unison, second, third, and so on, in regular succession, the variations on 'Vom Himmel hoch', with their wealth of canonic treatment, the twofold exploitation of every key in the Wohltemperirte Clavier: these are familiar examples of compositions in which he set himself a task and carried it through triumphantly. How many times, too, in his vocal works do we find strict canonic treatment, as if the composer were voluntarily wearing what to most men would be shackles, for the pure delight of moving freely and easily in spite of them? For these chains sit so lightly on the master that he seems unconscious of them. One may listen to a work in pure enjoyment, touched by emotion sincere and moving, and be unaware that some closely-wrought scheme is being carried through with amazing skill. His working out of problems would interest us only in an academic way, were the musical result not rich and convincing.

The problem Bach set himself in this cantata was one not uncommon with him, that of founding every number on a basic chorale, but here it seems exceptionally daring because of the nature of the tune and of the poem. The tune is long, eight-lined, and, moreover, circumscribed in tonality. Half of the lines end on the tonic, half on the dominant. Thrice the cadential tonic is preceded by a descending scale passage. Thrice, too the cadential dominant is preceded by a descending

scale passage. The mere technical problem of avoiding the palling monotony of these oft-recurring ideas in the seven settings necessitated by the self-imposed task seems almost insuperable. And then the poem was not one which could be dealt with lightly. It was not the compilation of some minor rhymester which made no appeal of moment to the minds of the congregation, and with which musical devices could be relied upon to sustain interest throughout. It was one of the most popular of Luther's religious poems, esteemed highly by the worshippers of that day and intimately associated with the Festival of Easter. Every line would be critically followed by the congregation.

In spite of these difficulties, possibly because of them, the result is triumphant. One never notices that all seven verses are in the same key; the imaginative and masterly treatment and the perfect adaptation of the music to each stanza carry the work without a faltering moment from start to finish. 'The consummate expression has always been marvelled at. Each verse is as if chiselled in music.' [Sc.]

The hymn first appeared in the Erfurter Enchiridion, 1524, entitled 'The hymn "Christ ist erstanden" improved', and is based on Latin and German mediaeval hymns. The fourth and fifth stanzas originated in the sequence 'Victimæ paschali laudes', and 'one or two expressions may have been suggested by "Surrexit Christus hodie". These, with the Scriptural notices of the Passover Lamb, furnished Luther with materials of this beautiful poem, but the working out is entirely original, and the result is a hymn second only to his unequalled "Ein feste Burg".' [J.]

The melody too dates back to mediaeval times. 'Christ ist erstanden' is known to have been used in 1150, and was altered by Walther into the form associated with 'Christ lag in Todesbanden' for the original publication of the hymn. Both tunes may be seen in Novello's edition of the Orgelbüchlein.

The prelude in this collection ([P.] V, p. 7, [N.] XV, p. 79, [B.G.] XXV, p. 2) is a fine one. Bach neglects the first line of the words and treats the whole joyfully, presenting the general aspect of the verse. Only in the longer developments of the tune does he take heed of the opening words 'In death's strong grasp the Saviour lay, for our offences given', because then he is able to delineate the change of mood from the contemplation of the sepulchre to that of the risen Christ. The Orgelbüchlein setting, as with most of that collection, presents but a single aspect of thought. It is strong and rugged, with ever-recurring rolling descending passages, which might have been suggested by the idea of the removal of the stone. The connection between this pictorial theme and the closing Hallelujah is obvious (65).

The three other preludes date from early periods. One of them ([P.] IX, p. 56, [B.G.] XL, p. 174) is not included in Novello's edition, but is arranged for the piano in [B.R.]. It begins with a fugue on the first line, for manuals only, confined to the lower part of the keyboard; after a while the dark gloomy harmonies begin to grow less oppressive, the upper part of the keyboard comes more into use. Then the pedal booms in with the canto fermo in long notes, and goes through the whole length of the tune while the manuals are busy with a joyful semiquaver movement, which is maintained all the time. The figure referred to above is used here also:

(65)

The whole scheme is very similar to that of the first chorus of the cantata.

Weimar was probably the residence of Bach when he composed another of these preludes ([P.] VI, p. 40, [N.] XVIII, p. 19, [B.G.] XL, p. 52). It shows the influence of Böhm, in a basso ostinato which 'seems to fetter the melody and drag it down to the depths' (Sc.),

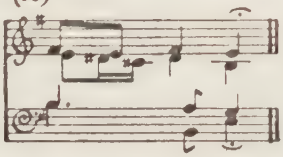
and in the highly ornate tune above. At the fifth line of the words 'Dess wir sollen fröhlich sein' ('Wherefore let us rejoice'), the movement becomes brighter and semiquavers leap happily. At the sixth line, 'Gott loben und Ihm dankbar sein' ('Praise God and show thanks to Him'), a joyful counterpoint of triplets begins. At the seventh line, 'und singet Hallelujah' ('and sing Hallelujah'), the triplets quicken into semiquavers; four phrases of one bar, and three of two bars, are tossed about from manual to manual, echoing forte with piano. The motive quoted in (65) appears here also as a legitimate forecast of the final Hallelujah, and the whole concludes in joyful exultation.

This prelude is easily adapted to the piano; in fact, Spitta thinks it was written for the harpsichord.

Very different is the Fantasia on the Pachelbel plan, belonging also to the Weimar period ([P.] VI, p. 43, [N.] XVIII, p. 16, [B.G.] XL, p. 10), which the absence of a pedal part also renders accessible to pianists. It is quiet and meditative, with no attempt at dramatic painting. Even the closing Hallelujah causes no disturbance to its calm flow, and does not prevent a thoughtful contemplative close. The worshipper here has passed beyond the stage of regarding the dramatic side of the well-known story, and is pondering in happiness over the meaning of the resurrection.

There are four four-part simple harmonisations in existence. Two, [C.P.E.B.] Nos. 15 and 371, are from unknown works. The latter contains exceptionally bold part-writing, and concludes with this bar:

(66)



The version closing the cantata is [C.P.E.B.] 184, and [E.] II, 172. Verse five of the hymn is set in [C.P.E.B.]

261, and [E.] II, 173; a four-fold F sharp in the upper part of the register of the tenor voice is clearly the interpretation of the line 'Das ist hoch an des Kreuzes Stamm' ('High on the Cross'). It forms the conclusion of the solo cantata No. 158.

Instrumental introductions to the cantatas are generally fully developed movements, sometimes portions of concertos. But in some cases a few bars are made to suffice. 'Christ lag' is prefaced by a short solemn introduction of only fourteen bars. 'The intention is that of depicting the Saviour captured by death, mourned and adored.' [P.] It is founded thematically on a descending semitone, answered inversely, thus it grows logically from the initial notes of the basic chorale. It was a bold stroke to begin the 'Principal Music' for Easter with such a picture of gloom, when the expectant congregation would look for something brilliant and exultant. But Bach does not succumb to the temptation to develop lengthily such a theme, on which he could have written so much suggestive music. He contents himself with creating the atmosphere demanded, and then passes on to the unfolding of the poem. The symphony is for strings only, with continuo; the violas are divided (the second viola part is written in the tenor stave, Bach's usual practice when he used upper and lower violas), the double line adding to the richness of the colouring. In the vocal score the first beat has only the bass note given, but in performance a strong tonic chord by the organ or pianoforte is desirable.

The first verse is set in the full Pachelbel form, except that the initial line begins without preface other than the instrumental introduction. The four voices are doubled throughout by cornetto (a treble instrument of the 'serpent' family) and three trombones*. The lower three strings in the main double the vocal

* In modern performances of this cantata the brass is generally omitted, and strings used with continuo. With large choirs a judicious

parts, but the two lines of violins are often independent, answering each other antiphonally with the figure (67).

(67)

The chorus begins in gloom, the voices lie low in their compass, the bass line frequently descending to

(68)

VIOLINO I.
VIOLINO II.
VIOLA I.
VIOLA II.
SOPRANO. Cornetto col Soprano.
ALTO. Trombone I col Alto.
TENORE. Trombone II col Tenore.
BASSO. Trombone III col Basso.
CONTINUO.

für

für un ~ ser

(For our sins given)

un ~ ~ ser

Sund ge ~ ge ~ ~ (ben)

für un ser Sünd' gt ~ ge (ben)

use of trombones, in portions of the first and in the third and seventh numbers, proves effective.

low E, a sign that voices of exceptional depth were in Bach's choir at the time. After a few bars the violin figure quoted above begins to move quietly, as though forces of life were beginning to operate which should before long break the bonds which were encircling the Saviour. At the second line appears the favourite chromatic movement associated with the thought of sin.

During the first two lines no anticipatory phrases framed from the chorale are heard, but for the third and fourth, which, in the canto fermo, are a repetition of the first and second, variety is secured by different

(69)

VIOLINO I..
VIOLINO II..
VIOLA I..
VIOLA II..
ALTO..
Trombone I col Alto.
TENORE..
Trombone II col Tenore.
CONTINUO.

er ist wie -
(He is again risen)
er ist wei -
- der er - stand - - den
- der er - stand - - - - den

treatment, and by prefacing the lines with their counterparts in quicker notes. The voices begin to move higher, the gloom begins to disperse, more and more animated counterpoints appear. At the beginning of the preface to the third line, a little figure makes its appearance (on the word 'erstanden', 'risen') in the tenor part, in obedience to the thought of the resurrection of Christ, while the alto gives out the anticipatory chorale fragment.

The fourth line speaks of the bringing of life to mankind by the awakening of Christ in the sepulchre, and the voices revolve in a kind of circular motion while the violins perpetually keep up their antiphonal song. The second half of the stanza is no longer narrative, but a call to jubilation, and the character of the music immediately changes. Rolling passages to the word 'fröhlich' ('joyful') envelop the theme. With the penultimate line the word 'Hallelujah' enters, and is first set to short jerky motives of two notes, producing an incisive declamatory movement of increasing vigour, and of striking contrast to the preceding portion of the chorus.

The soprano here for the first time forsakes its methodical intonement of the chorale; after impatiently declaiming the seventh line in shorter notes, it is swept unresistingly into the torrent by the other voices.

This leads inevitably into the enlargement of the final Hallelujah, a word which has great significance in the poem, as it concludes every verse. The time is quickened, the chorale-line is transformed into a syncopated fugue theme. When the voices are not occupied with the principal idea they are ejaculating Hallelujah breathlessly, either to sharp pointed quavers moving upward stepwise, or to broken phrases derived from the counterpoints of the seventh line. (See page 137)

Bar after bar this exultant clamouring turmoil continues. Towards the end the instrumental basses

VIOLINO I.
VIOLINO II.
VIOLA I.
VIOLA II.
SOPRANO.
CORNETTO col Soprano.
ALTO.
TROMBONE I col Alto.
TENORE.
TROMBONE II col Tenore.
BASSO.
TROMBONE III col Basso.
CONTINUO.

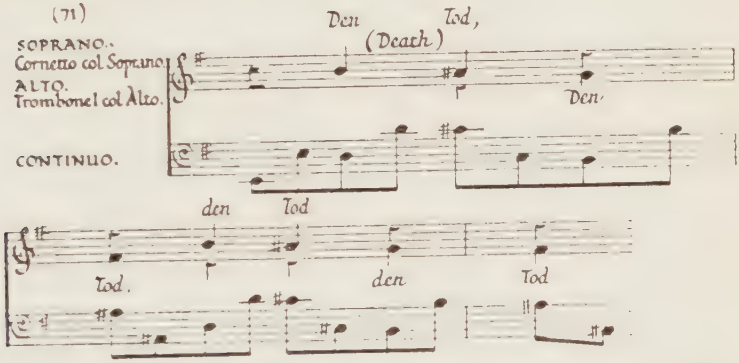
hal - le - lu
hal - le - lu - jah, hal -
hal - le - lu - jah, hal - le - lu -
hal - le - lu - jah, hal - le - lu -
- jah, hal - le - lu - jah, hal - le - lu - (jah)
- le - - - lu - jah, hal - le - lu - (jah)
- jah, hal - - - le - - - lu - (jah)
- jah, hal - le - lu - jah, hal - le (- lu - jah)

settle down on a pedal, the violins and second violas imitate a wild jubilant peal of bells.

In the penultimate bar the sopranos alone are allowed to stand out unexpectedly, and then a full Hallelujah concludes with a Tierce de Picardie. The gradual change of mood, the grave introduction leading inevitably, yet almost insensibly, to the breathless excitement of the Alla Breve, is one of the most powerful effects in all Bach's writings.

In the second verse the orchestra is silent, with the

exception of the continuo, which solemnly and steadfastly works out an idea suggested by the words 'Zwingen' ('force') and 'Gewalt' ('power') [Sc.], the cornetto, which doubles the soprano, and the first trombone, which comes to the aid of the alto.



There is no indication in the original score whether this number is intended for solo or for concerted voices. In fact, over and over again, Bach's manuscripts leave in doubt the proportion of material to be used. If the choir is not too large, the only number in the cantata we are studying now which need be taken as a solo is the bass aria, though even this can be made most effective with a number of basses. The majesty and power of the music are vastly increased in the second, third, and sixth verses if several voices are employed. To the soprano is given a variant of the chorale, while the alto moves freely, sometimes imitating, sometimes singing independent counterpoints against the canto fermo. Great prominence is given to the opening descending semitone, which is insisted on no fewer than six times in the opening of the vocal part.

Beginning at the foot of page 23, the following words are more accurate: 'Therefore then came death to men, and led', etc., repeating where necessary.

A solo voice is clearly too light to toll out the chorale in the next verse, as the tessitura is low and the violins

in unison (supported by the continuo only) move in brilliant semiquavers, to give vent to the supreme joy created by the thought of the deliverance brought about by the resurrection of Christ.

(72)

VIOLINO I E II.

TENORE.

CONTINUO.

Je - sus Christ - (-us)

A dramatic comment occurs in the sixth line, which speaks of the stripping away of death's power and might.

(73)

VIOLINO I E II. (in unison)

TENORE.

CONTINUO.

da (There remains

Adagio

bleib - et nichts denn Tod's . . . . . .

nothing but the form of death)

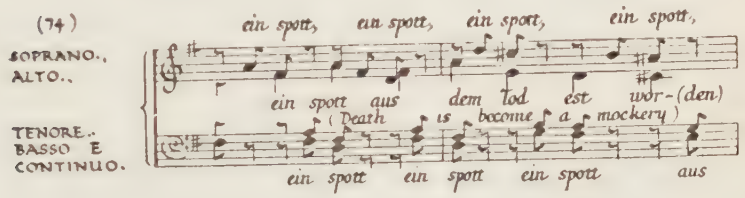
Allegro

forte

. . . . . ge - stallt

The rough violin chords, the tumbling down of the bass, the momentary pause, and the measured tones of the adagio are a striking interruption of what at first promises to be an unvaried contrapuntal treatment of the tune.

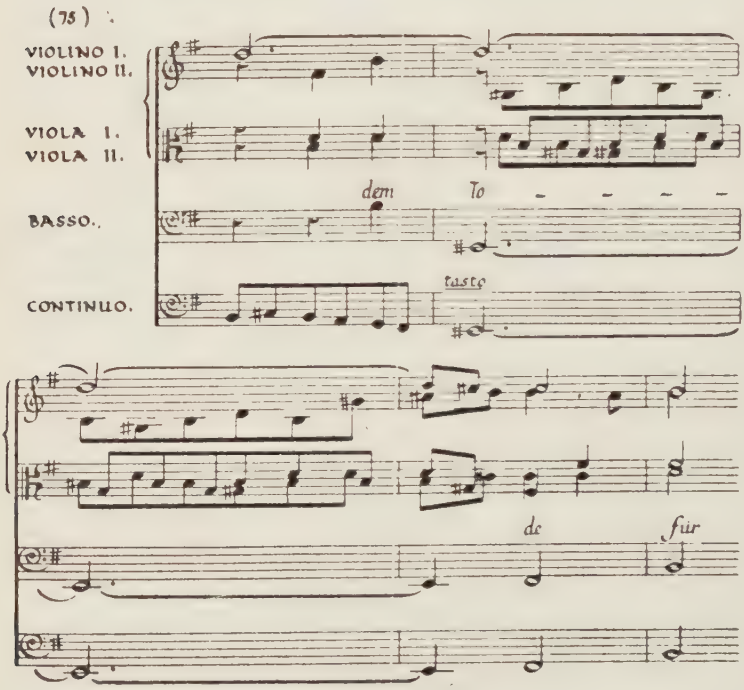
'In the chorus "Es war ein wunderlicher Krieg" ("It was a strange war") we seem to see a knot of bodies in conflict, as in a picture of Michael Angelo.' [Sc.] The story is of the contest between life and death. In short, sharp phrases the soprano, tenor, and bass (the alto is occupied with the chorale) depict the conflict. The voices wrestle with one another in vigorous animation. In the sixth line the steadfastness of the promise of God is indicated by a canonical repetition at close distance of a short idea, and then by a persistently recurring F sharp in the sopranos. In the next line death is mocked by the believer, who laughs at the impotence of the grim conqueror of yore, now powerless through the triumph of the Saviour. The voices toss a little jerky figure from one to another, it is a realistic picture of a crowd jeering and taunting.



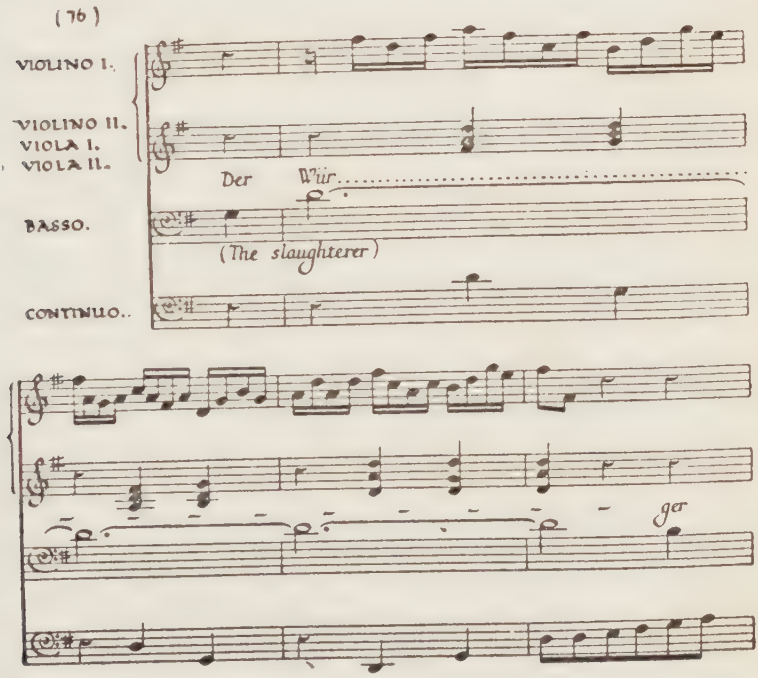
In the English edition the effect is lost through the allotment of the words. If, instead of 'O Death', 'We mock' be substituted, the following phrases be sung to 'at thy past victory', and a little ingenuity expended over fitting similar words to the remaining portions, the original is more nearly realised. As the soprano of the last three bars lies so low, the altos, who, having finished their task, are now silent, can secure a better balance by coming to the aid of their sisters.

The whole chorus must be sung with great vigour and strongly individual accentuation. The quavers should generally be detached where they are given to separate syllables. Only the continuo is indicated in the score, but it would be quite consistent with Bach's practice to add string parts doubling the voices, and to strengthen the alto further by adding a trumpet. It is probable that the instrumentalists at St. Thomas's Church would simply play from voice parts. The bite of the strings, too, adds so much energy and vitality.

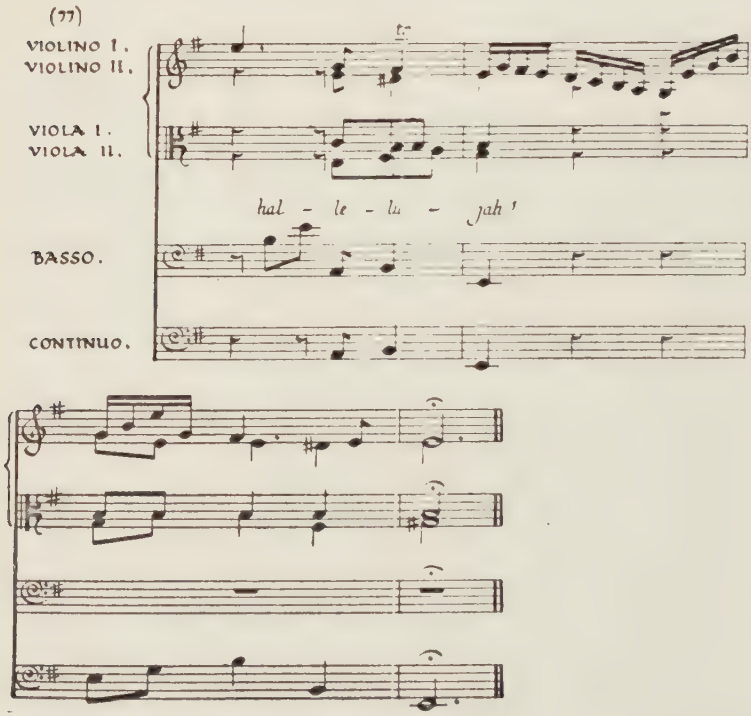
Both voice and instruments (the orchestra of the opening number now reappears) share in the chorale in the next number. The first line is heralded by the familiar 'sin motive'. The descending chromatic movement is necessitated because the text speaks of the Lamb hanging high on the Cross, crucified by the



sins of mankind. As the continuo sinks, semitone by semitone, the upper strings begin a slow undulating movement, which is present during most of the early part of the number. The voice solemnly and smoothly sings the first line, and then, while the first violin repeats it a fifth higher, pursues a fresh melody. No sooner do the violins end than the voice takes up the second line, which is immediately repeated by the violins at the octave. This regular treatment is interrupted for a moment to allow the singer to utter a poignant phrase to the words 'Des Kreuzes Stamm' ('The Cross' stem'). The placid, beautiful movement does not continue throughout, because the fifth line speaks of the sprinkled blood on the door-post. Both voice and instruments become more animated, smoothness gives place to bold leaping. The mention of Death



('Tode') brings a remarkable leap in the voice part. (See page 141.) The penultimate line 'Der Würger kann nicht mehr schaden' ('The slaughterer [or destroyer] can no longer do harm') is again seized upon as an excuse for some extraordinary tone-painting. (See page 142.) 'Der Würger' is thrown on an upper D for eleven beats, while the strings savagely break against it in semiquavers and detached chords. 'Nicht' ('not') is defiantly jerked out four times in succession, recalling similar elemental negatives in the well-known motet 'I wrestle and pray' of Johann Christopher Bach. (In the English edition these repetitions are not shown. They occur in bars 3, 4, 5, and 6 of page 44.) Then follows a series of tremendous Hallelujahs, terminating with a wild leap of a twelfth in the voice and a rush of semiquavers in the strings.



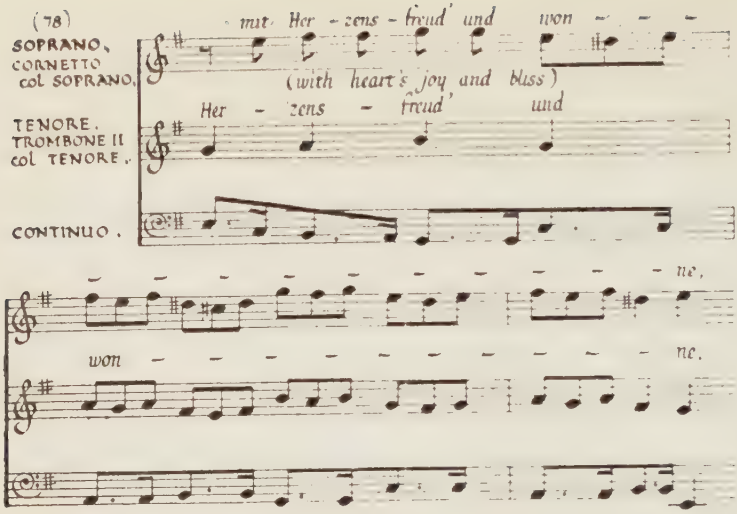
Whether we consider the number as pure music, as an intensely dramatic interpretation of the text, or as a development from the basic chorale, we are bound to bow the knee to the genius of its creator.

Unfortunately the words of the English edition require much adjustment. For example, the word 'Tode' ('Death') is rendered as 'enter', which makes the grim leap and the harmonic support quite meaningless.

The following, based on Novello's version, might serve as a basis for a better adaptation: 'This is the rightful Easter Lamb, Whereof God's word hath spoken. He hangs upon the cruel tree, Of saving love the token. His blood, sprinkled on the door, Thus holds through faith grim Death at bay. The destroying angel dare not enter in.' There are several cases of cadential alterations of accents which need attention. As previously mentioned, this number can be sung by all the basses of the choir. Unless a soloist who possesses a powerful voice of great range is available, it is better chorally.

The chorale having served as a thematic foundation for a picture of Christ in the bonds of death, for a vision of the believer turning gradually from the contemplation of the Saviour in the tomb to a realisation of the meaning of the resurrection, for a delineation of the victory of death over sinful mankind, for an expression of the joy of the Christian at the raising from the dead, for a dramatic description of the conflict between death and life, for a portrayal of the sufferings of the Saviour on the Cross and the exuberant exultation of the redeemed over the trampling underfoot of the destroyer, it now serves as the foundation of a song at the heavenly feast.

The rhythm of the continuo (all else is silent in the orchestra) is that of 'solemnity and dignity'. [Sc.] The swaying, joyous triplets in the voices, which grow spontaneously out of the chorale melody, recall the 'Sanctus' in the B Minor Mass:



and, moreover, we feel a spiritual kinship between the two compositions.

The colorature occur always on words of importance, such as 'Wonne' ('bliss'), 'Sonne' ('sun'), 'erleuchtet' ('lightens'), 'Herzen' ('hearts'), a point of which the translation does not always take note. In the penultimate line, 'der Sünden Nacht ist verschwunden' ('The night of sin has vanished' or 'disappeared'), the voices float downwards, as if night were imagined as a wounded bird fluttering to earth. The concluding Hallelujahs, evolved from the waving triplets which are so prominent a feature of the verse, are especially imposing. Beginning on the third line of page 46, the following words might be used:—'Through his wondrous, glorious grace, Are lightened all our lives. The night of sin has vanished.'

A practical problem of some difficulty presents itself here. If one adopts a tempo in keeping with the solemnity of the celebration of the High Feast, the long sustained phrases impose a severe strain upon the singers. They are extremely difficult to carry through

without exhaustion and without loss of tone and brilliance. If one adapts the tempo to the needs of the singers, the movement loses its grandeur. In the middle occur three of those extremely rare instances in which Bach allows his voices to be heard without any instrumental support whatever. must always be interpreted as

The last verse, a continuation of the song of thanksgiving at the heavenly feast, is set in simple chorale style, the voices being doubled by the orchestra. It is the converse of the modern plan of concluding variations. Nowadays the final transformation is extended, leading to a full and powerful coda. But Bach is content to end with the plain tune. Even in the Goldberg Variations, after the *tour de force* of the Quodlibet, he directs that the theme is to be played again.

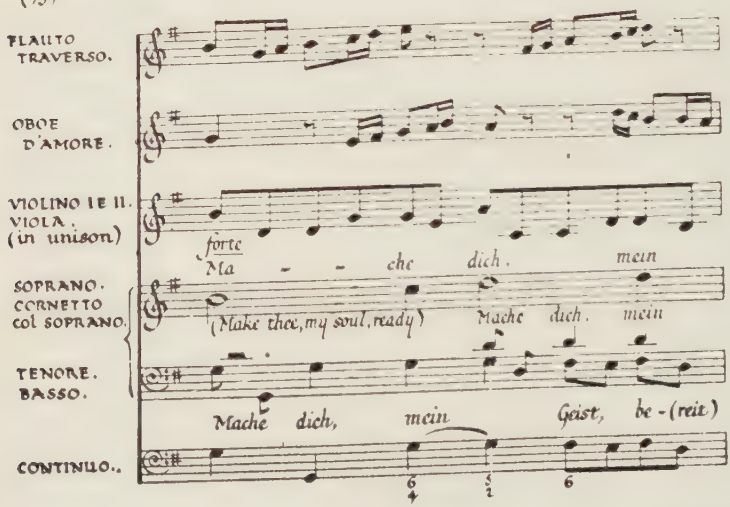
'In some ways "Christ lag" stands out from the usual scheme of Leipzig cantatas, and reverts to an earlier and more individual manner, for it is more archaic and severe in style, but of that archaism and severity into which Bach could infuse so deep a meaning. The manner in which this concentration upon one basis is carried out is the more noticeable inasmuch as the cantata was written for the second day of Easter —a day of supreme gladness to the Christian—and it is all in the minor mode. It presents the exaltation of the Christian in a far deeper sense than any brilliant musical equivalent of the mere exuberance of superficial joy could do.' [P.]

'Mache dich, mein Geist, bereit.' Church cantata No. 115, [B.G.] XXIV. For the Twenty-second Sunday after Trinity (*c.* 1740). English version, 'Christian, stand with sword in hand'. [B.]

THE translator has been singularly unfortunate in the choice of words for the first line of J. B. Freystein's hymn. He has rendered 'Prepare thyself, my soul', as 'Christian, stand with sword in hand', which at once suggests a militant spirit. There is no suggestion whatever of such a mood in the first number, nor indeed in the whole cantata, and without the original text before him the student is baffled in his attempt to understand the character of the music. A better rendering of the line would be 'Rise, my soul, be well prepared', or the version in Caroline Winckworth's translation, 'Rise, my soul, to watch and pray'.

There is practically no change of mood throughout

(79)



the first number. Schweitzer points out that Bach expresses the idea of someone raising and comforting himself, by means of many repetitions of a short soaring motive, and that he takes account only of the word 'bereit' ('ready'), not troubling in the least about the fundamental mood of the verse, which is almost a sombre one. The soaring motive is shown in (79), where it combines with the chorale in the treble, and

(80)

FLAUTO TRAVERSO.
OBOE D'AMORE.
VIOLINO I E II.
VIOLA.
SOPRANO.
CORNETTO col SOPRANO.
ALTO.
TENORE.
BASSO.
CONTINUO col BASSO.

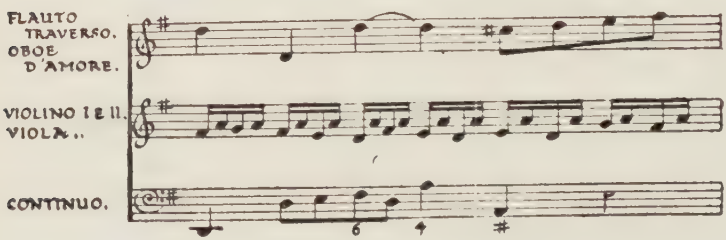
(plead and pray)
fleh' und
fleh, fleh, und
be - - te
und be - - - - - (te)
be - te, fleh' - - und be-(te)

with the vigorous octave figure of the lower voices, constantly referred to throughout the number, and suggestive of the watcher girding his loins.

Schweitzer also points out that the composer's custom of seizing upon some salient feature of the text to colour the whole of the given number, without turning to one side to depict subsidiary thoughts except by some slight allusion, is shown by his refusal to abstain from the animated motive when the hymn speaks of praying. Bach here, while keeping the original themes in action, considers it sufficient to interpret the word 'beten' ('pray') by a striking modulation. (See page 148.)

The modulation is made the more poignant by the combination of the chromatic lower voice parts and the repeated note idea in the upper strings. The chromatic movement is subjected to a further development in the last few bars of the voice part, where the same line of the tune occurs, but it is subjected to a *per arsin et thesin* treatment, possibly, however, not due to any special reason, as in the writing of the period there was often strange carelessness in the accuracy of the position of the bar line. One new feature is enunciated towards the end. The strings begin a semiquaver motive which is almost like a representation of spinning, an anticipation of countless spinning songs of the nineteenth century.

(81)



Does he mean to convey the suggestion of Satan

weaving his nets to enmesh the sleeping Christian ? It is the beginning of the orchestral interlude between the last two vocal lines; and the introduction of the busy, humming movement against the reiteration of the opening bars, now in the dominant key, is a subtle means of obtaining unity and diversity. The whole passage leads with an increasing sense of power to the culmination of the last line. How inexhaustible is the invention of Bach with his innumerable chorale fantasies ! Any other composer would have come to the end of his resources and would have been obliged to have contented himself with vain repetitions, but in the cantatas and the Passions of Bach no two are alike. The spirit of the poem determines the necessary treatment. There is no stereotyped plan, no conventional method of working, each is like a plant which grows its own way, and develops its own characteristic beauty.

The chorale is here cast into 6-4 time instead of 4-4, and furnished with instrumental interludes of exceptional length. These are written for a quartet consisting of continuo, violins and violas in unison, flute, and oboe d'amore. This instrument, which came into existence in Bach's time, is pitched a minor third lower than the original oboe but is otherwise identical with it, except that the bell is globular instead of conical. It stands intermediate between the oboe and the cor anglais, but it has distinctive features which differentiate it from both. Its tone is of a peculiarly tender flavour, rich and full of pathos, fully justifying its name. It took no place in the stereotyped orchestra which came into being in Haydn's time, and was absent from all subsequent scores until it was used by Strauss in his Symphonia Domestica. It is very rare at the present day, and is only possible in a few large centres, with the result that the particular colouring desired by Bach is not often available. He writes for it in two ways, sometimes as a non-transposing instrument and at others a minor third higher than it sounds. The latter is the

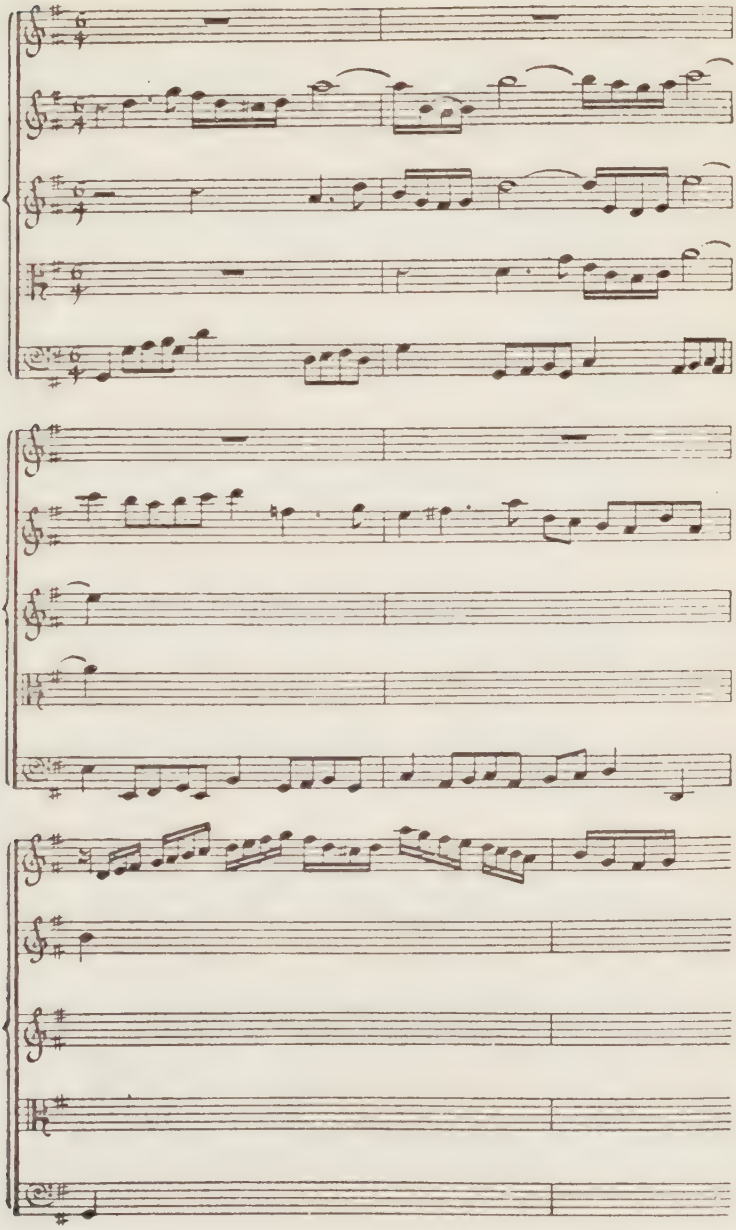
better way at the present day, unless the player is an expert at transposition. The cor anglais is generally substituted where the original instrument is not available, but its tone is not always in keeping with the mood of the music. There is a certain hardness and hoarse roughness about the cor anglais which is absent from the other. Where a cor anglais is not available, the oboe d'amore parts in 'Mache dich' can be played on the oboe if a few notes are altered. The combination of instruments in the first chorus is an unchanging one, but the weaving of the rich tutti line of strings with the two wind instruments is fascinating in the extreme. A considerable difficulty of balance is caused by the presence of the flute. The attempt of a feeble flute to maintain equality is hardly permitted by the massed strings (even if there be only one player to each line), by the penetrating reed tones, and by the full voice parts. It is necessary to insert dynamic marks carefully throughout, so as to allow the flute to be heard when it lies low in its register. Even where the chorus is small (and this is emphatically one of the cantatas in which the balance between orchestra and choir cannot be obtained if the body of voices is at all large) the solitary flute is likely to be obliterated. It is advisable to play some flute passages an octave higher.

If two flutes are available, the additional one can be used for strengthening purposes when the voices are in action. Schweitzer suggests that this chorus must be taken at an energetic tempo, but if this is obeyed too literally, the oboe part degenerates into an unseemly scramble, and although there may be a gain in vigour a distinct loss of beauty results. The balance must be held midway between a dull and a too lively rendering.

The [B.G.] preface contains a sketch for this chorus which the composer abandoned after the first few bars. It is worth attention.

(82)

J.J. Dorca 22 post Trinitatis, Mache dich, mein Geist, bereit etc.

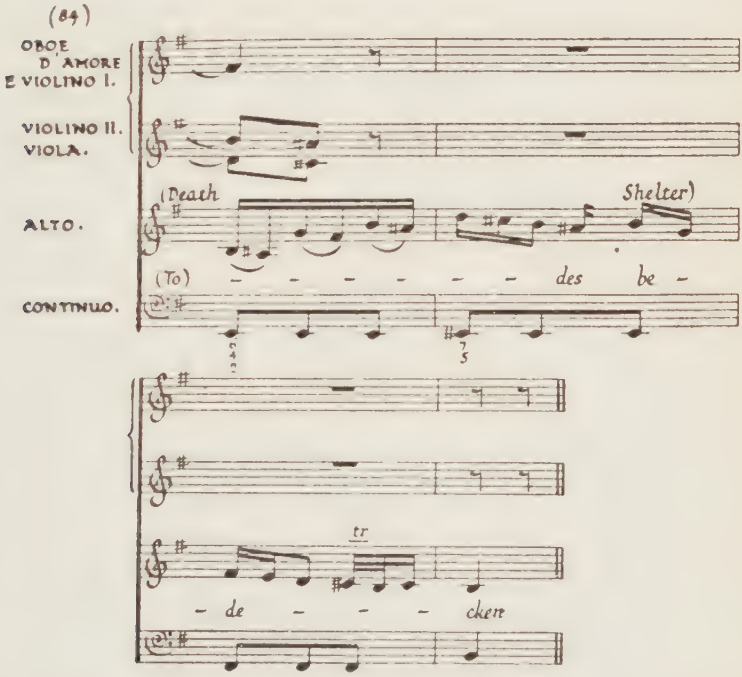


It will be noted that the bass is the same as in the adopted version, but that while the upper parts are similar in style, the rising figure, which eventually becomes the leading motive, is absent.

A paraphrase of the second verse of the hymn furnishes the text for the alto aria. The picture is that of a believer who does not 'watch and pray', but who is oppressed by the spiritual sleep caused through the seduction of the world. The singer calls on him to awaken, and tries to rouse him. The orchestra paints

(83)
Adagio
OBOE D'AMORE.
VIOLINO I.
VIOLINO II.
VIOLA.
ALTO.
CONTINUO
noch? wie? wie?
(why? why?
wie? ru - hest du noch
(why restest thou still?)

the drowsiness of the slumberer in bewitching passages; sometimes the melody rises hesitatingly, and then sinks again to dwell mournfully on a monotone. At other times, the basses move as if the sleeper were trying to throw off the narcotic stupor which enthralls him. The singer utters cries of warning, and then, in the middle section, paints the punishment of the slumberer should the Master call in vain. Before the return to the first idea which the exigencies of the form demand, there is a third section where the singer meditates in awe-stricken tones on the fate of the foolish virgins.



The broken sobs in the fourth bar from the end of the section (the slurs are in the original), where the voice rises from its lowest to its highest notes, are wonderfully vivid. The term 'Allegro' at the middle section,

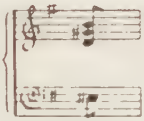
Bach's own direction, must be interpreted moderately in order to allow the singer to obtain full power on the semiquaver runs, otherwise the solemnity of the warning is lost. The discordant cries which are thrown on the weaker accents of the bar (see 83) must not be sung literally as quavers, but require a slight lengthening; otherwise the singer cannot get sufficient volume to make them striking. Unfortunately, both translator and editor have marred this aria. The first line reads 'Ach, schläfrige Seele, wie? ruhest du noch?' ('Ah, slumbering soul, how? restest thou still?'). This is rendered 'Ah! slumbering watchman, why sleepest thou still?' It is not a solitary watchman who is the central figure of the drama, but the soul of the ordinary believer, and the first phrase of the text adapted conveys a totally incorrect impression to the listener. 'Seele' cannot be rendered disyllabically in English; perhaps 'Christian' or 'Spirit' might be used. There is an excellent translation in Prout's edition of Bach's songs, No. 80.

A very grave error in both the arias of this cantata, as in so many of the Breitkopf edition of Bach, is the substitution of acciaccaturi for appoggiaturi. It is a senseless alteration, and absolutely ruinous to numberless passages. The editors do not even give musicians the chance of choosing for themselves, but rudely alter every appoggiatura into an acciaccatura, regardless that the composer himself marked the difference most carefully. One has only to compare the richness and effect of these prolonged dissonances when the suggestions of Dolmetsch are followed, with the editorial versions, to see the incalculable damage wrought. A similar deplorable instance of lack of editorial understanding is to be found in one of the most popular English editions of the three-part Inventions. The lovely duet supported by a free ground bass, in E flat, which is one of the most beautiful and poetic of all, has a footnote to the effect that 'owing to the numerous

ornaments as first written, this piece is scarcely practical or effective; it is, therefore, given in a simple form'. But to any student who has worked through the other fourteen, the ornaments do not present much difficulty, and, moreover, the greater part of the beauty of this truly romantic number is lost in the mangled version. Dolmetsch quotes an amusing imaginary version of Walter's Prize-song, with all the long auxiliary notes changed into crush notes, as an example of the havoc some editors might make with Wagner were they to doctor him as they do older writers. The case of this invention would be even more amusing were it not actually true. In both these arias every printed acciaccatura must be treated as an appoggiatura: only so can the right character be attained. The writer would strongly recommend conductors to consult the [B.G.] whenever an acciaccatura is marked in the vocal score.

In the second bar of (84) the filling up of the figured bass is rendered so :

(85)

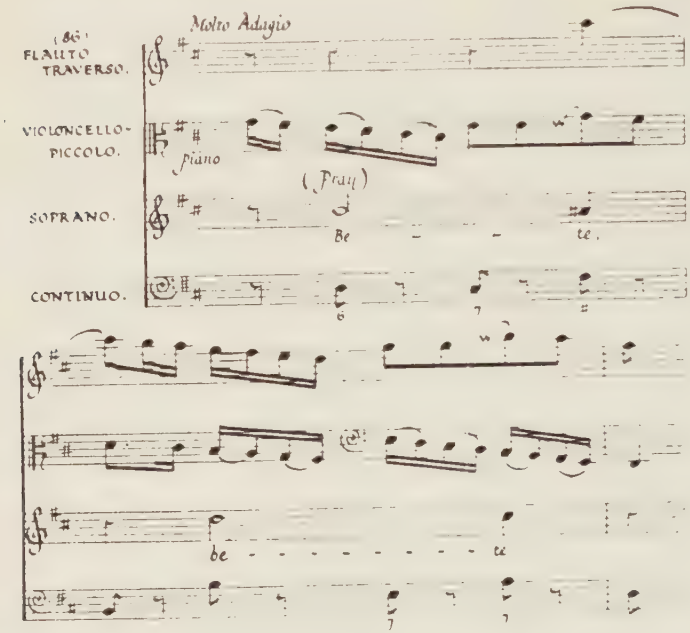


in the Breitkopf edition. The [B.G.] distinctly states 7/5 and not 7/5 sharp.

Play G natural, and see how much finer is the effect and how much more appropriate the colour ! Will there be a special mediaeval hell for editors ?

The bass recitative text is paraphrastic of verses 3 to 6, and the soprano aria is founded on verse 7. Concerning the latter, Parry says that it is ' one of the most exquisite solos in all the cantatas. It is accompanied by flute, violoncello-piccolo, and continuo, intertwining divinely tender phrases, which plead against one another as if from the innermost depths of the soul ; and into their company the solo voice seems to

drop from the infinite with slow phrases expressing with the deepest urgency the words "Bete, Bete" ("Pray, pray").'



The voice needs to be fully sustained throughout; otherwise it is overweighted by the instrumental members of the quartet. The violoncello-piccolo part is playable on the 'cello, but must be much subdued.

The filling up of the figured bass of the tenor recitative is editorial, and contains two ingenious additions, the introduction of the chief figure of the instrumental part of the aria in bar 5, and a suggestion of the final chorale in the concluding three bars. One is tempted to doubt whether such clever 'points' are quite legitimate, although examples of chorale lines in recitatives are not uncommon in the master's works. In the final chorale (verse 10 of the hymn), which occurs in its original 4-4 version, harmonised quite simply, Bach

only permits himself one point of technical development, the varied and persistent use of a little four-note figure which opens the bass line. The tune, which is also associated with the hymn beginning 'Straf mich nicht in deinem Zorn', is anonymous, and was first published in Dresden, in 1694. It is sometimes placed to the credit of Bach's predecessor at St. Thomas's, Johan Rosenmüller (1616-1682), but Terry thinks it is by an unknown author. There is no other version in Bach's cantatas. It occurs in [C.P.E.B.] 38 in E flat, and [E.] I in G, under the heading of 'Straf mich'. In [S.S.] 372 it occurs in Key E (not with Bach's harmonisation), associated with Caroline Winckworth's translation of 'Mache dich'. The original hymn of 10 stanzas, founded on Matthew xxvi. 41, first appeared in Halle, in 1697. It has been described as 'A fine hymn, a stirring call to fight against the World, the Flesh, and the Devil'. Terry suggests that the paraphrases of the verses between 1 and 10, used in the cantata, are the work of Picander. Caroline Winckworth's translation omits verses 2, 4, 8, and 10. The Gospel for the day was Matthew xviii. 23 to 35.

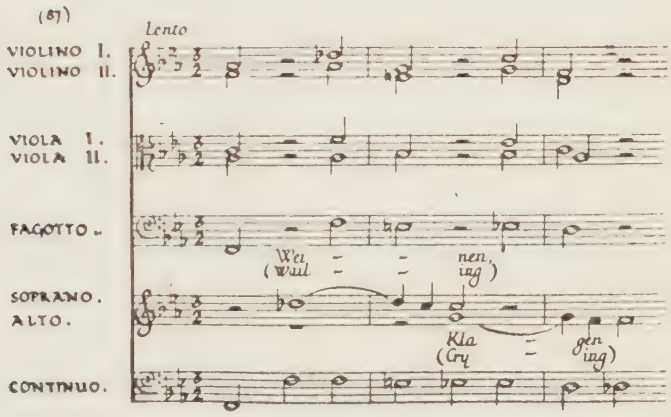
CHAPTER XII

'Weinen, Klagen, Sorgen, Zagen.' Church cantata No. 12, [B.G.], II. For the Third Sunday after Easter ('Jubilate') (1724 or 1725). English versions, 'Wailing, crying, mourning, sighing', [N.] 'Weeping, wailing, mourning, fearing.' [B.]

IN twenty-one cantatas, instrumental movements are introduced—sinfonias, sonatas, or concertos, as they are variously termed; for instance, the first movement of the favourite D minor clavier concerto, with the clavier part rewritten for the organ, serves to prelude the cantata, 'Wir müssen durch viel Trubsal'. In others, a quick and a slow movement for instruments begin, and the vocal portion stands in place of the final movement necessary to complete the Italian concerto form. It is, indeed, a Bachian forecast of the Choral Symphony. The introduction to 'Tritt auf die Glaubensbahn' (No. 152, [B.G.] XXXII) is a miniature prelude followed by a fugue, for flute, oboe, viola d'amore, viola da gamba, and continuo. That to 'Gleich wie der Regen' (No. 18 [B.G.] II) is a delightful movement for the unusual combination of two flutes, four violas, and continuo.

The introduction of 'Weinen, Klagen' is short, only sixteen bars in length, an oboe solo accompanied by strings, with a double line of violas, the lower being written in the tenor clef, as in the case of 'Christ lag'. A bassoon is indicated throughout the cantata, with the exception of the last two arias. It always joins the continuo except in the first chorus, where, while playing the same notes as the bass line, it maintains the rhythm of the other parts (see example 87). While the presence of a bassoon adds weight and 'bite' to the

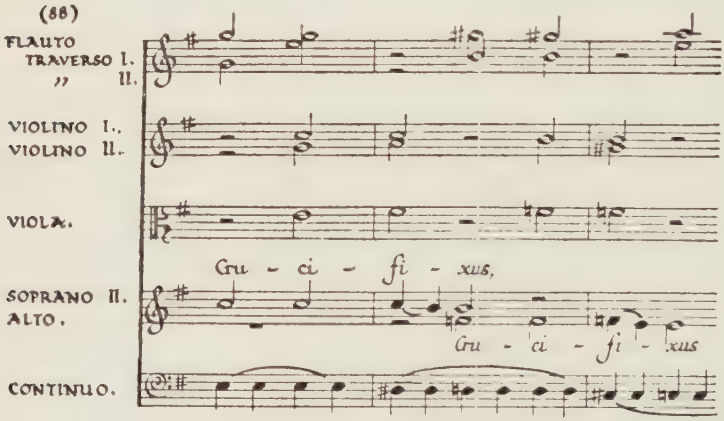
continuo, it is not a necessity. The melody allotted to the oboe is one of those richly ornate, arabesque-like tunes which first originated in Italian violin solo movements, at first merely a virtuoso and fantastic decoration of a slow melody, but in Bach's hands not only more luxuriant but intensely emotional. The violin sonatas and concertos afford numerous examples akin to it, the E minor prelude in the first book of the '48', the slow movement of the Italian Concerto, and portions of the G minor organ Fantasia are others. Where he indulges in this elaborate rhapsodical flow of melody it is to express the deepest feelings. Here, as the plaintive melody, so full of human sorrow, is breathed by the tender tones of the oboe, the strings move below it in soft wave-like motion, and the violins sob repeatedly. It is an admirable preface to the chorus of lamentation, which is built over an instrumental ground bass and supported by an unvarying rhythmic figure in the strings.



The choir pours out a succession of rich lamentations, which are relieved in the 'poco allegro' section, where a more confident strain to the words 'Pledge of heavenly

joys undying' turns the thoughts of the believer from his present sorrow to the hereafter. But the composer after this writes 'Da Capo', and the mournful lament must be repeated in full. The Allegro section is accompanied only by continuo, but it is well to score the chorus parts for the strings. It will be noticed in (87) that the custom of indicating one flat fewer than the normal scale was employed here, a practice wisely discarded in modern editions.

The ground bass section is that which Bach afterwards developed into the wonderful Crucifixus of the B Minor Mass, one of those numbers which stand out in one's memory after a performance of that mighty work. A comparison between the old and the new versions is interesting. Undoubtedly fine and affecting as the earlier is, it is eclipsed by the later.



The composer indeed seems to have been fond of the work as a whole, as it is likely that the form in which we now know the cantata was really a revision, made in 1724, of an earlier work written at Weimar some ten years earlier. The date of the revision is deduced by Spitta from the watermarks of the MSS.

After the admonitory little alto recitative, accompanied by strings, the oboe is again heard, and combines with the continuo in furnishing the instrumental substance of the alto aria. Here again we have a florid expressive melody which, as Spitta points out, is entirely different, save for the initial three notes, from that allotted to the voice. Some absurdities are caused by the translation for instance, in [N.], of the long slow shake at the top of page 38 :

(89)

OBOE.

ALTO.

CONTINUO.

(ver) - eint, Kampf (strife)

tr

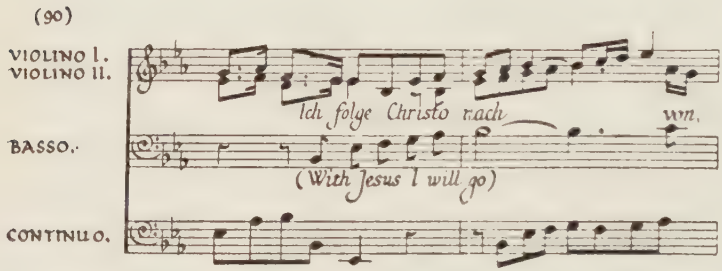
tr

und Klei - nod
(and con - flict.)

is given the unimportant word ' in ', whereas Bach set it to ' Kampf ' (' strife '). At the top of page 15 a long sustained B flat is given to the last word of ' Till our earthly course is run ', whereas the original word is ' Feind ' (' enemy '). The following emendations are suggested :—for ' In conflict crowns are won ', read ' Strife and conflict crowns do win ', for ' be run ', read ' is o'er '. The Da Capo is printed in full in [N.], which makes the aria seem unending. The first chord of the second line of page 17 should be made the

conclusion. In the absence of an oboe, the obbligato can be played on a violin.

The thought that 'Kreuz und Krone sind verbunden' ('Trial and crown', or 'reward', 'are bound together', or 'united') changes the character of the cantata from mourning to rejoicing. The subject turns from the contemplation of the trials of this world to the glories of the future state. The bass aria swings along with a joyous freedom. The texture is simple, and every melody, whether vocal or instrumental, moves with an airy, contented assurance. The confident step of the opening theme proclaims the happiness of the singer, the close imitations suggest the idea of following,



and the buoyant swinging runs the ease of the path to be followed. A change of mood occurs in the line 'Ich küsse Christi Schmach' ('I kiss Christ's shame'), (Ex. 91, p. 164) where the music, without being sombre, becomes more tender. The adaptor has wisely refrained from translating the original text literally, for it would jar upon our susceptibilities at the present day.

The tenor aria is scored for an apparently impossible combination, voice, trumpet, and continuo, and, moreover, the florid vocal line is most exacting. Yet, given a player with a long Bach trumpet who will content

(91)

VIOLINO I.
VIOLINO II.
BASSO.
CONTINUO.

Ich küs - se, ich küs - se Chri - sti Schmach,
(I kiss Christ's shame)

himself with a soft, fluty tone, and a singer with understanding, it is surprisingly effective, even if an organ be not available. With a piano, only a single 'cello and no contrabass should be employed, and the combination is as novel to our ears as it is beautiful.

Individually the strands are interesting; the basses

(92)

TROMBA.
TENORE.
CONTINUO.

Sei ge - treu seid, ge - treu,
(be constant)

move in the 'rhythm of felicity' [Sc.] (the quavers in Ex. 92); the luxuriant profusion of the vocal coloratura must have been suggested by the 'blossoming' of blessings after rain ('Nach den Regen blüht der Segen', 'After the rain blossom blessings'), while the trumpet intones the tune 'Jesu, meine Freude', one of Bach's favourite hymns*, the first verse of which is:

Jesus, priceless treasure (or 'my joy'),
Source of purest pleasure,
Truest friend to me;
Ah! how long I have panted,
And my heart hath fainted,
Thirsting, Lord, for Thee.
Thine I am, O spotless Lamb,
I will suffer nought to slight Thee,
Nought I ask beside Thee.

(Trans. C. Winckworth.)

The hymn was well known; the tune would immediately recall the poem to the minds of the congregation.

The sixth verse of the hymn, 'Was Gott thut', founded by Samuel Rodigast (1649-1708) on Deut. xxxii, 4, ends the work. Above the four-part chorale the oboe and trumpet peal in unison a high-pitched and jubilant counterpoint. The tune was published anonymously in 1690; it has been assigned to Severus Gastorius, of Jena, but Terry is inclined to favour the claim of the better-known Johann Pachelbel, whose name is so familiar to the student of Bach. The cantata version of the tune is given in [E.] I, 126, with the added fifth part wrongly stated to be for 'Oboe e Violino I'. The same setting (save for one or two minor differences), but without the instrumental counterpoint and transposed from B flat to G, occurs in [E.] II, 301, and [C.P.E.B.] 293. This is taken from the alternative

* See Chapter XVIII for a discussion of this chorale and hymn.

numbers to church cantata No. 119 (appendix to [B.G.] XVI). Other cantata versions are :—(*a*) [E.] I, 124, [C.P.E.B.] 65, (*b*) [E.] I, 127, with independent parts for two horns, which are not quoted in [C.P.E.B.] 347, (*c*) [E.] I, 125, not included in [C.P.E.B.]. The tune is given in [S.S.] 361, with mean parts by Dr. Charles Wood. The text of the cantata is suggested by the readings appointed for the day, 1 Peter ii. 11-20, and John xvi. 16-23. It is probably by Salomo Franck (not to be confused with Johann Franck, the author of the hymn just quoted), who was responsible for the libretti of no fewer than thirty-one of Bach's cantatas.

CHAPTER XIII

'Wachet, betet, seid bereit.' Church cantata No. 70, [B.G.] XVI. For the Twenty-sixth Sunday after Trinity, 1723. English version, 'Watch ye, pray ye'. [N.]

'WACHET, betet,' is also a Leipzig reconstruction of an earlier work, composed at Weimar to a text of the same Salomo Franck (from a volume of poems called 'The Christian Year' written for 1716-1717, and published in the latter year), for the second Sunday in Advent, 1716. It first consisted only of the opening chorus, the four arias, and the closing chorale. All the recitatives were added at the later date, and the work was divided into two parts, as is the custom with so many of the larger cantatas, by the addition of the first chorale. That Bach himself was much attached to it is shown not only by its reconstruction but by the fact that the parts afford evidence that it was performed frequently during his cantorship.

The first number is one of those extraordinarily vivid pictures which Bach was wont to produce when his text fired him with some strong emotional vision,

(93)

TROMBA.

OBOE E VIOLINO I. VIOLINO II.

VIOLA.

FAGOTTO E CONTINUO.

6

and of which we have already discussed one in this series of studies, 'Wachet auf'. Here again are painted the confusion and terror occasioned by the dread call. The summons is a short, striking trumpet motive (Ex. 93, p. 167), which occurs with great persistence throughout the number. The strings move continually in semiquavers, suggesting the agitation of the awakening, while the trumpet and oboe call to each other in short, panting phrases.

(94)

TROMBA.
OBOE.
VIOLINO I.
VIOLINO II.
VIOLA.
FAGOTTO E CONTINUO.

When the voices enter, which they do with an upward

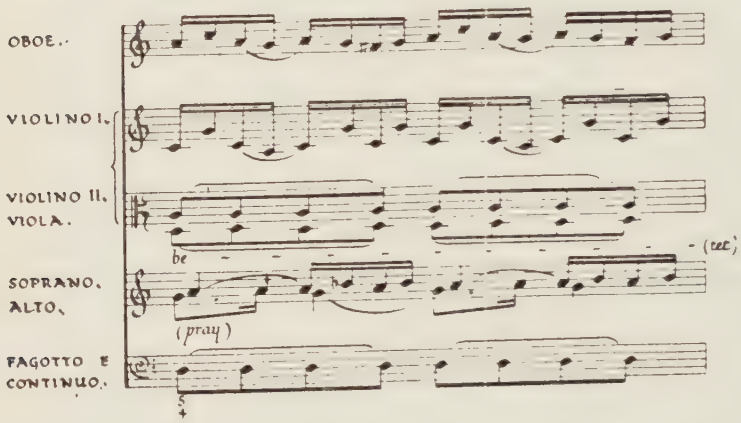
(95)

TROMBA.
OBOE E VIOLINO I.
VIOLINO II.
VIOLA.
SOPRANO.
ALTO.
TENORE.
BASSO.
FAGOTTO E CONTINUO.

bc - - - - - - - (tet)
(pray)
bc - - - - (tet)

rush symbolical of the rising of the dead [P.], their message is made more impressive by the cessation of the orchestra for a bar. Reference has already been made to the rarity of unaccompanied vocal passages. The whole of the voice parts provides excellent singing of the kind beloved by choirs. The long sustained passages to 'betet' against a moving orchestra (Ex. 95, p. 168), the rolling, heaving runs, almost suggestive of some ineffectual struggle to throw off binding fetters, the quick, nervous exclamations coloured sometimes by monotonous, dissonant seconds, the reiterated, breath-

(96)



less, nervous 'Seid bereit, allezeit' ('Be ready at all times') against the solemnly repeated instrumental chords, produce a series of brilliant effects. The chorus ends with a triumphant cry of believers, in which the trumpet figure persists to the very last.

The number should be taken at a fairly deliberate tempo in order that the singers may have time to get full tone on the short cries. The rapid 'Watch ye' should always be crisp and semi-staccato, care being taken to give the necessary impulse on 'ye', a point choirs are apt to overlook. The idea quoted in (97)

(97)
VIOLINO I.
VIOLINO II.
VIOLA.
SOPRANO.
TENORE.
BASSO.
CONTINUO.

seid be - reit al - le - zeit, al - le - zeit, seid be-(reit)
seid be - reit al - le zeit seid be-(reit)
seid be - reit al - le - (zeit)

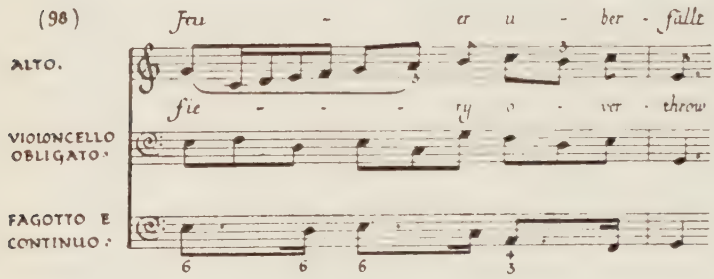
should always be sung with a vigorous crescendo; where two voices sustain a long 'Pray ye' against antiphonal cries of the remaining pair, the sustained chords should be taken *mf* with a crescendo. It is effective to begin the words 'Bring this kingdom to an ending' piano, so as to allow the basses to make a crescendo at the last bar, in order that that voice may be brought into relief. The other voices should follow suit at the top of page 11, arriving at a forte in the concluding bar of the page.

The bassoon is marked to accompany the continuo in every number of the cantata, but its presence is not essential.

The bass recitative Bach carefully marks 'Siebenstimming' (in seven parts), for each instrument pursues its own line. The trembling of frightened sinners is suggested by repeated chords, and the joy of the elect by a long florid run to 'Freude' ('joy'). It is rather difficult to find a tempo which suits both. Perhaps a fairly stately speed, with an accellerando during the coloratura passage, is the best solution. In the penultimate bar, 'Then tremble not' is a better rendering than the printed text, which brings 'not' on the diminished third, an interval never introduced without a significant meaning.

In the alto aria, the composer was evidently hampered by the peculiar text. All he could do was to seize upon

the idea of the sleeping soul, and give to the instruments a gently swaying idea suggestive of slumber. The voice calls upon the sleeper to awake, and paints occasionally the glow of fire from Heaven in short, brilliant runs,



and the hastening from Sodom by rapid passages.

The treatment is thus almost identical with the alto aria in 'Mache dich', although the actual music is very different. The indication 'Andante' in Novello's edition is much too slow for such a long solo. 'Allegretto' is better. It is necessary throughout to interpret as If no organ is available and the piano is responsible for the continuo part, it is better to employ in conjunction with it only a solo 'cello.

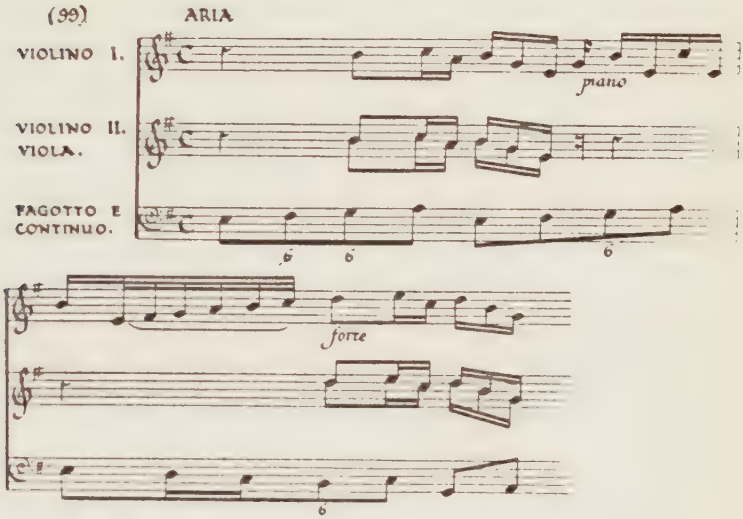
Schweitzer suggests that when Bach wrote the soprano aria, he had in mind Peter i. 7, 8 :—

'That the trial of your faith, being much more precious than of gold that perisheth, though it be tried with fire, might be found unto praise and honour and glory at the appearing of Jesus Christ.

'Whom having not seen, ye love; in Him, though now ye see Him not, yet believing, ye rejoice with joy unspeakable, and full of glory.'

The figures of the obbligato, which is given to the first violins, doubled at the unison from time to time by the second violins and violas, are no doubt dictated by the words 'Spötter Zungen' ('mocking of tongues'), but there is no such attempt at realism as there is in

the alto aria of 'Ach, Gott, von Himmel sieh darein' (Chapter II). The suggestion is merely used as the foundation of a theme of much beauty.



The Italian influence, so strongly marked in the early part of the Leipsig period, is shown clearly here. The sustained tones to 'bestehen' ('endure', 'continue') will not escape notice.

The text of the chorale which closes the first part is the 10th verse of 'Freu dich sehr, O meine Seele', a funerary hymn issued anonymously at Freiberg, in Demantius's Threnodiæ (1620). The melody is by Louis Bourgeois and was issued in 1542. In 1645, however, it was attached to this hymn, and the alliance became permanent.

The cantata version occurs in [E.] II, 205, but not in [C.P.E.B.]. Another, also not given in [C.P.E.B.], occurs in [E.] I, 38, with parts for three trumpets and tympani. Both these are in 3-4 time. The tune, however, often appears in 4-4. [E.] I, 37 is the same as [C.P.E.B.] 29. [C.P.E.B.] 64 is the same as [E.] I, 35, but a third lower; [E.] I, 202 and [C.P.E.B.] 256

are identical. [C.P.E.B.] 76 is the version occurring in [E.] I, 36, transposed from B flat to G, while [E.] II, 205, and [C.P.E.B.] 254 and 282 are exactly the same. [S.S.] 125 A and 125 B give the 3-4 version of the tune in the tenor line.

The second part opens with a tenor aria which is not very interesting, and in which, moreover, the opening and closing symphonies are disproportionately long. Much of it lies low for the voice, and is difficult to make effective against the full accompaniment for strings and oboe, unless the singer is more of a high baritone than a tenor. A flaw in the otherwise excellent text of this cantata (which is one of the best of the English translations) is the assignment of the word 'die' to a coloratura passage which the composer gives to 'Seelen Flor' ('Soul-blossom'). If 'can never die' is replaced by 'will ever live', this is remedied.

From here onwards the music reaches a high level. The bass recitative is one of the Leipzig additions, and mates admirably with the aria which follows. As in the first chorus, there are many diverse elements. The 'trembling' idea, which was found in the first recitative, reappears, but is transferred to the basses. The downfall of the world is depicted by descending vocal leaps and by a downward rush of strings: (Ex. 100, p. 174). The three-note phrase becomes more and more prominent, as the contemplation of the desolate picture of the burning world gives way to the thought of the joy in the future life, which has been made possible by the Passion of the Saviour. The solo voice, which in the earlier part of the recitative spoke only in rugged leaps, now moves in more conjunct melodies, concluding with two long sweeps to the word 'Freuden' ('joy'). It is better, in the fourth bar from the end, to begin on the second beat to sing 'end, a glorious' instead of the words set.

Throughout, the trumpet solemnly peals the melody of the so-called 'Luther's Hymn', which was associated

TROMBA.

VIOLINO I.
VIOLINO II.

piano

VIOLA.

piano

BASSO.

der un - ter -

(The unheard -

FAGOTTO E CONTINUO.

hör - te let - ze Schlag,

of last blow or stroke)

with the reformer's thanksgiving song, 'Nun freut euch, lieben Christen g'mein'.

The tune is by an unknown composer (tradition says that a travelling artisan sang it in Luther's hearing), and first appeared in Klug's Geistliche Lieder in 1535. There is an organ prelude on it ([B.G.] XL, p. 84, [P.] VII, p. 44, [N.] XVIII, p. 80), which bears the double title 'Nun freut euch' and 'Es ist gewisslich an der Zeit'. The latter line is the opening of an Advent Hymn, by Bartholomäus Ringwalt. The prelude is evidently an interpretation of the first of the two hymns.

> Be glad now, all ye Christen men,
> And let us rejoice unfainedly.

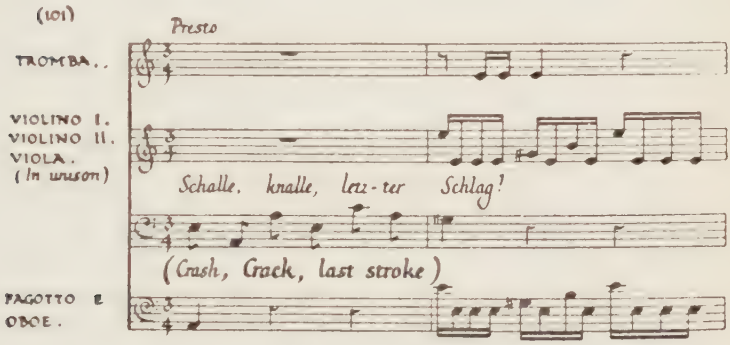
The right hand merrily maintains a semiquaver movement, the left treads a little more sedately in quavers, and the pedals give out the tune on an eight-feet stop. The tune occurs in the Christmas Oratorio, No. 59 (quoted [E.] I, 95, and [C.P.E.B.] 362, the latter without the moving continuo part), set to the first verse of Paul Gerhardt's hymn 'Ich steh an deiner Krippen hier'. A version from an unknown work is given in [C.P.E.B.] 260 and [E.] II, 273, in the latter case fitted by the editor with two verses from 'Es ist gewisslich'.

The intention of the composer in the cantata we are studying is clearly to recall to his hearers the hymn 'Es ist gewisslich'.

> 'Tis sure that awful Time will come
> When Christ the Lord of Glory
> Shall from His Throne give Men their Doom,
> And change what's Transitory;
> Who then will venture to retire,
> When all's to be consumed by Fire
> As Peter hath declared.

At first the harmonies are so strange and the disturbing elements so strong that we scarcely recognise the familiar tune, but as it proceeds we are more and more conscious of its identity, and the full force of its meaning becomes evident to us.

Beatific is the peace of the first portion of the aria, where a melody of a truly Bachian curve and resembling the more florid of the Schemelli chorales, accompanied only by the continuo, expresses the joy of the believer at the vision of the blessed Resurrection Day, when he will be led by Christ to his new home, or 'Zimmern' ('chamber'), as the original text puts it more intimately. In the Presto (both 'Adagio' and 'Presto' are the composer's own terms), the leaps of the beginning of the recitative return, while the orchestra paints in terms of the 'worldly tumult motive' [Sc.] the destruction of the world.



This time, however, the onlooker feels no terror or anxious fears as he watches the end of all earthly things. He is moved, certainly, but he is not affrighted, because he already sees the chamber which is prepared for him. It is the last earthly thought of the cantata. The recurrence of the Adagio does not bring merely a return of the old melody, but a new one, even more expressive than its counterpart: it culminates in an ecstatic expression of bliss.

(102)

BASSO.

Je - sus führet mich zur stil - le an den Ort da

(Je - sus guides me to rest in the place of

FAGOTTO E CONTINUO.

Lust die Ful - - - - le

delight and plenty)

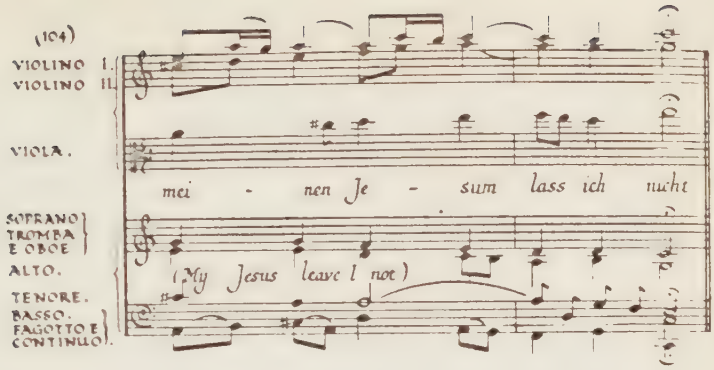
If a pianoforte is used instead of an organ the strings should be silent in both Adagios. The translator has overlooked the cadential alteration of rhythm (see Chapter II) near the close. It could be accurately rendered thus :

(103)

ful - - ness of joy a - - bi - - deth

It will be noticed that 'Fülle' ('fulness') comes on the emotional phrase at the close. Eight bars previously it is also set to a trilled note. Unfortunately, it is difficult to translate literally here, and to associate the warm glow of the music with the correct word.

Above the closing chorale title, also marked 'Seibenstimming', are three beautiful independent string parts, not shown, unfortunately, in the English edition. At the end, as the voices sink lower and lower, these ascend and poise above. The body sinks to rest, but the soul rises on its heavenly journey. It is one of the loveliest of endings. There is no other cantata which ends so, and none 'which gives us, with more directness and force, the impression that the whole course of the sentiment it conveys flows undeviatingly to its goal in the closing chorale. We only feel that we have



reached the end we confidently expected, which our ears had anticipated, that now the last veil is lifted and the glory of the heavens revealed.' [Sp.]

The melody appeared in Andreas Hammerschmidt's hymnbook in 1659, and may possibly be by the editor. The cantata version is given in [E.] II, 263. [E.] I, 89 is identical with [C.P.E.B.] 152. In the two volumes five other forms are given, two in [C.P.E.B.], 299 and 348 and three in [E.] I, 88, 89, II, 264, none of which is duplicated. Yet another setting, [Sp.] III, 399, is that which originally held the honourable position of closing the first part of the Matthew Passion, but which was afterwards removed to make way for the extended choral fantasia which now stands there. The tune used in all these cases is merely a selection from the long eleven-lined original chorale. The stanza which closes 'Wachet, betet,' is the fifth of Christian Keimann's acrostic on the last words of an Elector of Saxony. 'Meinen Jesus lass' ich nicht'.

CHAPTER XIV

'Du Friedefürst, Herr Jesu Christ.' Church cantata No. 116, [B.G.] XXIV. For the Twenty-fifth Sunday after Trinity, 1744. English version, 'O Jesu Christ, Thou Prince of Peace'. [N.]

IN the hideous European welter caused by the insensate wars of the Austrian Succession and by the greed of Frederick the Great for Silesian territory, Saxony, in which Bach resided, suffered terribly, chiefly through the incapacity of ministerial advisers and the superior military prowess of the Prussian king. When the end came Saxony was hopelessly impoverished and almost denuded of men. A tool in the hands of stronger powers, it sided with Prussia in the first Silesian war, and with Austria in the second and third, sacrificing its sons in its callous folly. Leipzig, only a few miles from Dresden and from Bohemia, where much fighting was in progress, was very near bloody scenes of war. The negligence and inability of the rulers, the general poverty of the country, the appalling toll of life, and the terror of the armies of Frederick, caused intense suffering to the people of the day, and the sensitive mind of Bach must have quivered in tender sympathy. In 1744 (not 1774, the date given in Spitta III, page 286), Saxony was invaded by the Prussian army. Although the following year, which witnessed Frederick's victories in Katholisch-Hennersdorf and Gorlitz, the marching of another Prussian army under the old Dessaur up the Elbe, and the victory at Kessildorf, just a few miles from Leipzig, was the more serious, this cantata must be fixed for the first year of the second war, as it is written for the twenty-fifth Sunday after Trinity, which day occurs in 1744 but not in the following year. The

text shows undoubtedly that the horrors of war were in being.

The first and seventh verses of the hymn which gives its name to the cantata are used for the opening and closing numbers. The second, third, and fourth verses are paraphrased to form the text of the alto aria, the tenor recitative, and the trio respectively. Although the hymn is associated with the subject of peace, the decisive evidence that this hymn was chosen because of the bearing upon contemporary events is to be found in the words of the alto recitative. These have no relation to the hymn verses; they are a prayer for defence from the foes of war, and speak of the distress of the country at that particular moment. It was contrary to Bach's practice to introduce foreign matter into texts based upon hymns. It is clear that the extraordinary distress of the day caused this departure from custom.

It is the latest cantata of Bach that we can date definitely. From this time onwards he wrote but little that was new; he contented himself generally with putting his musical house in order, with collecting and arranging the compositions accumulated during his industrious and prolific life.

The hymn, by a coincidence, is from the pen of a Silesian, Jakob Ebert (1549-1614), who was sufficiently varied in his scholarship to fill Professorships of Hebrew, Ethics, and Theology at Frankfort. It was published first in 1601. The tune is from the pen of Bartholomäus Gesius, who died at the age of about forty-nine in the same year and town as the writer of the hymn. Three elaborate settings are found in Cantata 143, 'Lobet den Herrn, meine Seele'; in the first and third the tune is used as a vocal canto fermo, in the second as an instrumental. A very plain harmonisation concludes Cantata 67, 'Halt im Gedachtniss Jesum Christ' (English version, 'Hold in remembrance Jesu Christ' [B.]). It is given in [E.] I, 21 and [C.P.E.B.] 42. The

version which concludes the cantata 'Du Friedenfürst' is not quoted in [C.P.E.B.], but occurs twice in [E.] I, 22, II, 186.

The first number contains no thought of the sufferings imposed on innocent people by the mad warrings of greedy kings. Bach's mind is fixed solely on the figure of the Prince of Peace, and his face is turned away from earthly things. It seems fitting that when he was nearly at the end of his own journey, his last cantata should be partially devoted to the expression of his sympathetic heart towards the sufferings of the peasant stock from whom he had sprung, and partially to the contemplation of that figure of whom he had written so touchingly, so eloquently, so fervently, and so frequently throughout his days. The meaning of the orchestral portion of the scheme of the first number is clear, as the opening phrase, which is worked almost incessantly, is afterwards associated vocally with the words 'ein starker Nothhelfer du bist' ('a strong helper Thou art in time of need').

(105)

Two other figures, one based on the same time-pattern,

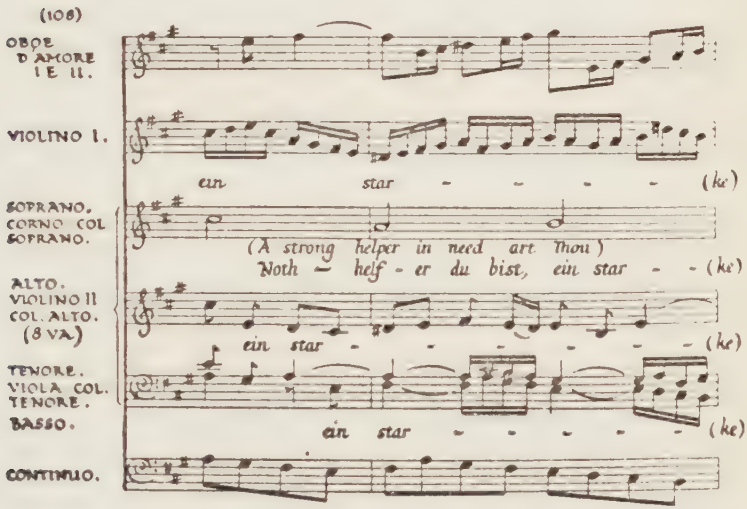
(106)

the other a busy semiquaver passage for strings,

(107)

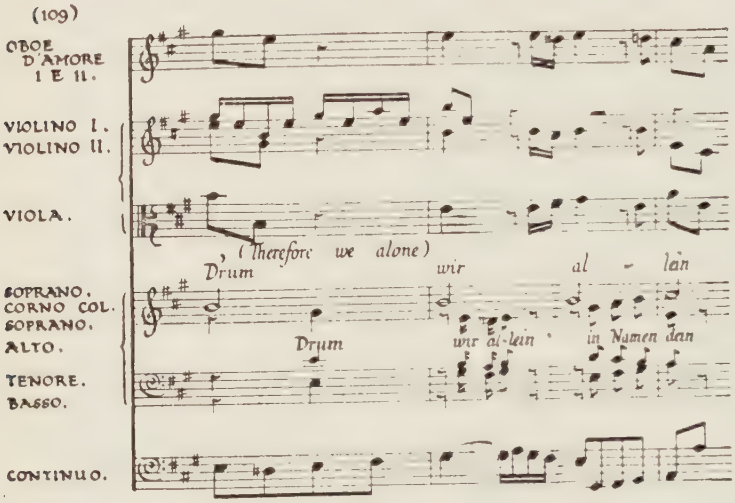
form practically all the orchestral thematic material. It is all very active, joyous, and energetic. The vocal portions deal solely with the chorale at first, and are

based on a simple and effective plan. The tune itself is six-lined, the third and fourth phrases being repetitions of the first and second. The opening two lines are set in solid masses of plain harmony, against the energetic movement of the orchestra. When they recur, the tune is given to the sopranos, and the lower voices occupy themselves with the vigorous, florid counterpoint based upon the 'Strong Helper' theme. Not content with the tumultuous movement of the lower voices under the tune, the composer often makes the orchestral basses independent, and furthermore gives a continuous movement of brilliant detached semiquavers to the violins. Other orchestral parts are sometimes independent, with the result that the mass of instruments and voices is moving with a magnificent and exulting torrent of sound.



The fifth line has a different treatment. The closing words of the verse are 'D'rum wir allein im Namen dein zu deinem Vater schreien' ('Therefore we in Thy Name alone to Thy Father cry'). Here the

thought of the dread hour of judgement creates a short but arresting dramatic picture. While the chorale is being hammered out by the sopranos, the lower voices and the upper strings answer each other antiphonally with short, sharp, nervous phrases, which bespeak the mortal frame and mind of even the most ardent believer on the mercy of the Saviour.



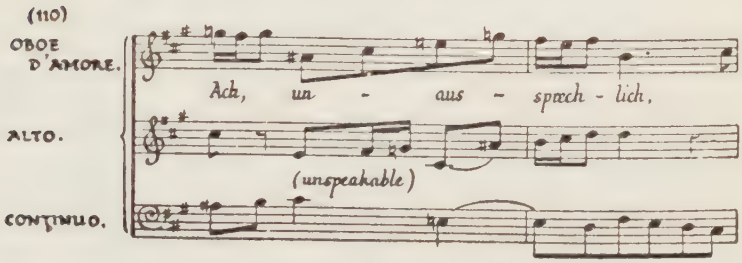
This dread misgiving only lasts for two bars; then the voices mount upwards in firm, confident steps to a triumphant chord on the word 'thine', made powerful by the high pitch of the men's voices, and the orchestra plunges again into the 'Strong Helper' theme. The last line enters like the first, and its solid harmonies are followed by a repetition of the opening orchestral bars. In spite of passing fears and disturbing events in the world about him, confidence in the power of the Prince of Peace is the prevailing factor in the mind of him whose journey is nearly at an end.

In the third and fourth lines the lower voices must declaim vigorously and clearly, while the coloratura must not be other than legato. Most of the words

must be pronounced very crisply. In the 'Strong Helper' theme, the second note must be strongly emphasised at every entry. In the fourth line the words, 'when life is', are better slightly staccato. In the fifth line, 'in that dread' should be replaced by 'thus in that'. The passage for the lower voices at this point must be very sharp and decisive.

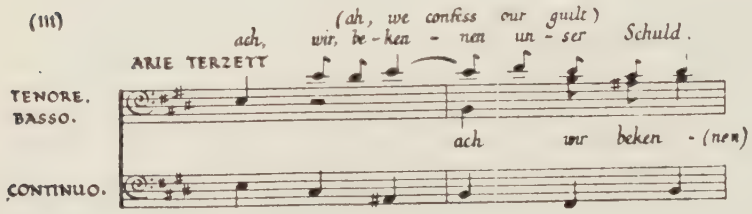
The score includes parts for two oboi d'amore. The second of these is only different from the first by a few notes, and as it does not reappear except to double a part in the last chorale, can be omitted. Care must be taken to give the independent notes to some of the strings. An ordinary oboe can be substituted for the oboe d'amore if the latter is not procurable. A few passages will have to be altered slightly on account of compass. These are not acts of vandalism. It is better to perform the cantata with these shortcomings than to let it lie on the dusty shelves of a bookcase. On account of the busy and full character of the string parts, it is better to have two oboes than one, otherwise the line is apt to be overpowered.

The substitution of an oboe for the obsolete instrument is distinctly a loss in the alto aria, where the pathetic, veiled tones of the latter are so perfectly suited to the hauntingly beautiful opening melody and to the sorrowful counter-melodies which entwine round the voice, unobscured by any other instrument and supported only by the continuo.



The aria is full of human suffering, every phrase is laden deep with emotion. Bach has written so many lovely arias for the alto voice that it is indeed difficult to express preferences, but the intense sorrow of this number is matched only by those of the ' Passion according to Saint Matthew '. Should no oboe be available, the obbligato would be effective on a viola. It is necessary to replace the word ' righteous ' by ' angry '. The former associates badly with the semiquaver passages assigned by Bach to ' erzürnten ' (' made angry '). On page 16, line 4, last bar, an awkward break is avoided by the substitution of ' will ' for ' how '. The opening phrases to ' ah ' should not be broken off too abruptly. If the last note is sustained slightly beyond the given length, the passage is more effective.

The short tenor recitative twice has the first line of the chorale in the continuo, its sole accompaniment, and leads to the most beautiful movement of the work in fact to one of the most beautiful in all the cantatas. In this Terzetto (the term used by the composer) he obeys the passion of his later years for full and complete development, but never do we feel throughout its whole extent (it occupies twelve pages of the vocal score) that it is unduly prolonged. Indeed, his grief, his sympathy with the sufferings of his fellow-men and with the agony of Christ are expressed in such beautiful ideas that we are held spellbound by their magic. How tender is the opening phrase,



and how beautiful this transformation!

(112)

ach, wir be - ken - nen un - ser Schuld

SOPRANO.

TENORE.

BASSO.

CONTINUO.

The middle section opens with a phrase that seems the embodiment of a sob :

(113)

(So broke thy praying heart)

es brach ja dein a - - bar - mend Herz

SOPRANO.

TENORE.

BASSO.

CONTINUO.

It is doubtful whether, generally, three soloists could be induced to rehearse so frequently together as to secure that play of voice to voice and part to part which is necessary to do this music justice. Much more sympathetic results can be obtained by a small choir if it is rehearsed with care. The Terzetto is difficult, certainly. The chromatic passages are so exacting and so troublesome to sing in tune that they need much more study than many choruses which appear to eye and ear more intricate and formidable. Then again, the lowest line is really for a high baritone, and it is difficult to blend the long sustained passages in the upper part of the voice with the other parts. Perfect balance requires skill and patience on the part of the choir trainer, and reticence and sympathy on the part of the singers. The tenor line, too, needs much careful handling. It might very well be helped in certain places by altos. An

earnest choir, however, will work at this trio with enthusiasm, and it will repay any amount of trouble. Novello's edition supplies no expression mark save *mf* for the instrumental portions and *p* for the vocal!

It should be carefully mapped out so that each voice is as expressive as a well-sung solo vocal line. The opening theme, 'Ah! for our sins', should always be brought slightly into relief. The lines 'Jesus' tender love revealing' and 'His death our full redemption buying' should be sung crescendo. The melody allotted to 'His Heart did beat', when contrasted with holding notes for the other voices, can be made prominent. There are infinite suggestions arising out of both words and music. The descending passages on page 26 are, in the original, associated with 'Als der Gefall'nen Schmerz' ('Through grief for the fallen'), but it is difficult to find a translation to meet the case.

The accompaniment is for continuo only. It is well, however, to make the strings double the voice parts, the first violin taking the soprano line, the second the tenor, and the viola the bass, writing a few phrases an octave higher where necessary.

The expressive alto recitative which contains the reference to the invasion of Saxony is accompanied by strings. Solidly and plainly, without any elaboration, comes the chorale of the opening chorus to end this noble and effective cantata and to close his life work, so rich, so varied, and so extensive, in this field of his labours.

CHAPTER XV

THE MOTETS

UP to 1600 the word motet had practically only one meaning. It was applied to a free piece of church music (unaccompanied, as nearly all choral music was then) which, in the Roman Church, was sung after or instead of the Offertorium. The words were always selected either from Scripture or from the Books of the Offices of the Church. After 1600, instrumental accompaniments were added to vocal music and changes occurred in the motet. It did not keep to its distinctive character. On the one hand, the choral predominance was sometimes dispensed with, and on the other, it grew, under the guiding hand of Schütz, into the church cantata. The term became of loose application: Bach designates an early cantata a moteta, and one finds later writers, even Mendelssohn, using the two terms cantata and motet as almost interchangeable. It almost came to be of as free meaning as the English anthem, which may last a minute and a half or the better part of an hour ; which may include a chorus or not ; which may be accompanied by an organ, or an orchestra, or not accompanied at all ; which may, in fact, be of any form, any length, any material the composer desires, and still be an anthem, if it is capable of performance during service and if the words are not from the Canticles.

In the Leipzig services the motet was nearly always sung in Latin. It found a place not only at morning and evening service but during the communion office, occasionally on the high festivals and always on Palm Sunday and Holy Thursday. Special occasions, and particularly funerals, also were marked by their performance. [T.]

But we know of no motets in this language by Bach, and this raises the problem why such a voluminous composer of church music has left us no specimens of that portion of the services which it was his duty to arrange, superintend, and compose. The motets we possess are all to German words, and the intimate relation of text to music precludes any possibility of their being later adaptations. Did he write any motets to Latin words, and if not, why not ?

If any came from his pen they have met with one of two destinies. They may have been wholly lost, like so many of his works, or he may have used them up in his church compositions, a practice to which he was much addicted. There are vague possibilities that there were some in existence at one time, but the indefinite use of the terms motet and cantata may have accounted for some of these references. One can scarcely imagine that, if he wrote any number, all should have perished.

There is an adequate explanation, however, of the fewness of the motets in existence, and that is that he did not concern himself with this item in the service, but with the 'Principal Music' of the services, the choice of the chorales and the composition, rehearsal, and direction of the cantatas and passions.

In the dispute between Bach and the University authorities concerning his rights as director of the music of the church of that body (and consequently his claim to the fees), one of the complaints made against him was that he had not generally presided at the quarterly Orationes, but had allowed the prefects to direct the singing of the motets. In his defence he acknowledged the truth of this accusation, but pointed out that this arrangement had existed with his predecessors too and that the prefects had always arranged and directed the motets. He also insisted upon the difference between the Cantor and the Organist, that whereas the latter was obliged to play the organ till the conclusion of the last hymn, it was not necessary for the Cantor

to stay for the hymns at the end of service, and that the 'common' music could be directed perfectly well by the Vicarri and the Prefects.

In the dispute with the Rector Ernesti, his memorial to the Town Council, 'Magnifici, Most nobly born, Most noble, powerful, high, and learned, most wise, most honourable Lords and Patrons', as he addressed them, shows clearly that the Cantor did not concern himself with the motet. 'Here it came upon me that in the St. Nicholas' Church yesterday, to my humiliation and dejection, not a single scholar would undertake to lead the singing, much less to conduct the motet.' And again: 'To-day, both forenoon and afternoon, the same thing occurred again, and I was obliged, in order to avoid a great commotion in the Church and disturbance of the service, to direct the motet myself, and to get a student to lead the singing.'

The 'Principal Music' of the service was the cantata, which came immediately before the sermon, and the motet was but a kind of preliminary which, in the long three hours' service of the period, was not the Cantor's business. He looked upon it as a secondary matter. Bach was always a defender of his 'rights', and fought with grim determination and often with bitter acrimony when there was any likelihood of his dignity, or the dignity of his office, being trampled on. He lavished all the wealth of his genius on the portions of the service which were his own particular care, and left the others to those whose duty it was to attend to them. Hence, he seldom, if ever, provided Latin motets for the opening of divine worship. As it is known that three of the six motets we possess were written for special occasions, for funeral ceremonies, it is only reasonable to argue that the remainder were for extraordinary functions, and not for the services, although it is probable that sometimes he performed them in place of the usual cantata.

We cannot but regret that he did not turn his attention constantly to writing for this preliminary and inferior part of the service. It would have increased the value of his legacy to us in more ways than one. Many of the cantatas present difficulties on account of obsolete instruments or particularly high trumpet parts, and the engagement of an orchestra is often a forbidden financial luxury. It is difficult, too, and with our large choral societies impossible, to secure a true proportion of instruments and voices. Then, with the march of years, instruments vary greatly, in compass, quality, power; all alter, and many alter considerably. We cannot always reproduce the effect of old instrumental music; the very removal of the defects of the older types has taken away some of the qualities which were most characteristic. But voices do not alter; we can reproduce exactly, so far as we know, the effect desired by a Palestrina, a Vittoria, a Byrd, or a Wilbye, and we can get to the kernel of the thing at once.

Then, again, we should have had better texts. Some of those of the cantatas are woefully tasteless and devoid of imagination. But with the Latin motets, as already mentioned, it was the tradition that Biblical words or lines chosen for the Roman office should be set; in the German motet a similar tradition was followed, hymns being added. Hence the texts of those we possess are very fine, hymns and biblical verses are skilfully intermingled and combined, so that each sheds new light on the other. Not only did the presence of fine words stimulate Bach's inventive faculties greatly, but they gave opportunity for more diversity of treatment.

With the motet texts he would have been led to the development of many more free forms. The variety shown in the few we possess indicates what could have been done with a greater number. If only instead of two hundred cantatas and six motets we had possessed, say, a hundred and three of each, we should have

had a mine of easily accessible wealth truly beyond belief.

The theory of the swing of the pendulum accounts for a great many things in the process of human affairs, but it is difficult to understand to-day how the reaction from the period of pure choral music and the increasing importance of instruments caused such a complete absence of sensibility to the beauty of unaccompanied singing for practically two hundred years. In England, through the disbanding of church choirs during the Commonwealth and the completely Gallicised taste of Charles II, the fine unaccompanied works of the Tudor period were no longer possible or politic. They gave place to verse anthems supported by bands of instruments, with the choral portion reduced to a minimum. It is unjust to ascribe the whole blame of the change to the objection of the Puritans to ornate religious services and to the predilections of the Merry Monarch. The change in taste had already begun, and was accomplished on the Continent without the peculiar conditions arising in our own country. The latter only hastened and completed it. This is not the occasion to discuss fully the complete right-about-face which took place, but it is an interesting fact that while the glorious, pure choral music of such men as Palestrina, Vittoria, Lassus, Byrd, Wilbye, Weelkes, and Gibbons lasted till after the beginning of the seventeenth century, one may look in vain for more than an occasional bar of unaccompanied vocal music in the works of Bach, Handel, Haydn, Mozart, and Beethoven, that is to say, from about the end of the seventeenth century until after the nineteenth century had well begun. It is most extraordinary that all these men should have been insensible to the charm of pure vocal music, but it must have made no appeal to them, or they would have left us some specimens from their pens. In England a feeble flicker was kept alive by the practice of singing rounds and catches, but it partook too much of the light of the

pothouse to be placed near the lamp of high art. Glee singing in England at a later date was the beginning of the revival.

To quote Schweitzer, 'Mattheson says that in his day, 1717, there were no longer any vocalists who could sing without the support of the organ or the clavier. Kirnberger and Zelter were of the opinion that all *a cappella* singing should be supported by the organ.'

The practice of Bach was consistent. Accompaniments were always written to his choral music. There even exist in his own handwriting parts for brass which he used to double the voices in a Palestrina Mass, a striking and saddening commentary on the disappearance of unaccompanied singing. So strong was the habit of adding supporting instruments that Schweizter is of the opinion that in the cantatas and passions where no orchestral parts exist for choruses the instrumentalists used to play throughout from the vocal parts, and were directed to do so verbally by the master. Even when the motets were said to be sung 'without accompaniment', that meant 'without accompaniment other than the organ'. At the close of Lent, when the organ was silent, the motets were discontinued.

We have orchestral parts to 'The Spirit also helpeth us'. The motet 'Praise the Lord' has an organ part, and cannot be performed without it, as there is often an independent bass.

The question then arises, are we justified in singing them without accompaniment, or should voices be doubled with instruments? Schweitzer says, 'It must be unconditionally admitted that they are extraordinarily effective when sung by a powerful and thoroughly efficient choir. But this does not settle the question. When we examine the works closely and note the bold leading of the voices and the way harsh harmonies are piled up at the cost of a slight loss of beauty of tone, we are finally convinced that this freedom in the vocal writing is based on the assumption

of a harmonic structure, and that the motets are best performed with a choir of moderate size—about sixty voices—with organ accompaniment. If this view gains acceptance, they will be sung more frequently than they are now, since the opinion is at present widespread that only choirs of the utmost virtuosity dare venture to give them, and many a good Bach choir has not fulfilled expectations in the *a cappella* performance of a motet. If we are going to accompany the voices with instruments, we should employ not only strings, but oboes and bassoons, as Bach always does in the motet-like choruses of his cantatas.'

On the other hand, Parry argues in favour of the supposition that they were written for unaccompanied voices and that they should be performed so. Most Englishmen, with their love for *a cappella* singing, will agree with Parry. There is something so fascinating about the timbre of a choral body unsupported by instruments, and the details of part writing come out so clearly, that we cannot desire that these qualities should be lost. The only thing one misses is the sixteen-feet tone, which makes the bass so much more solid.

The argument might be used that it is as much of an anachronism to deduct instruments from these scores as it is to add brass to Palestrina. But the refutation of this objection is that Bach wrote so only because it was a habit, and that we need not be bound down to this habit, any more than we should wish to use the coarse oboes of the day now that we know the finer ones, or than we should consider it a grievous sin to play the '48' on a modern piano. It is a question of individual taste, and we ought to consider ourselves at liberty to perform the motets as opportunity and inclination decide. Choirs which are unable to sing them unaccompanied should do them with instrumental support. As it is better to perform a cantata with piano or with a shrunken orchestra than to leave

it unheard, so it is better to perform a motet accompanied than to avoid it altogether. It would also help to dispel the notion that only a huge choir should sing them. The writer has performed the eight-part motets with an unaccompanied choir of twenty-four voices, three to a part, and has not felt the smallness of the singing body a bar to effectiveness.

In dealing nowadays with the compositions of Bach, we are accustomed to a certain definiteness of terms. A cantata is written for choir, or soloists, or both, and orchestra, is in more than one movement, and possesses orchestral parts attaining to a certain amount of independence. In vocal solos and duets the instrumental portion is bound to be independent, and in most cantatas the choruses are accompanied by an orchestra which has claims of its own to interest. The motet, however, has no solo portions, and the function of the orchestra or organ, if used, is merely to double the voices, to support them unobtrusively. The only exception is where an instrumental bass is added when the choral bass is absent, to strengthen the structure. This, however, is only for an occasional few bars, and need not be present at all. The motet generally has several contrasting movements, a variety thus being aimed at which is secured in the cantata by the juxtaposition of numbers for soloists and choir.

While usually the motet is less lengthy than a cantata, these proportions are not invariable. One of Bach's motets is longer than most of his cantatas, another is of the average length of these works, and the remainder are shorter.

The general limitation of the orchestra in a motet to purposes of mere strengthening of the vocal parts gives rise to the term 'Motet-style', which was applied to choral works in which the orchestra did not attain independence. Bach wrote several choruses on such lines in his cantatas; in the previous chapters we have discussed two of them: 'Ach, Gott' and 'Aus tiefer

Noth'. Some of them were widely known, apart from their original source, as motets, and some tampering hands even altered the occasionally independent instrumental bass part, in order to bring them more into line with the traditional character.

As some of these choruses—'Ach, Gott', for instance—attained popularity and came to be called motets, which they were really not, and as several actual motets were attributed to the master which were composed by other writers, and as some authentic examples were lost, there has been a considerable amount of confusion how many genuine specimens we possess.

There is no need here to discuss all the spurious works which, under this heading, have been from time to time honoured by his name, but mention must be made of two, as they are published in English by British firms, and still pass, in some circles, for compositions of the master.

'Blessing, Glory, and Wisdom' is the title of one, in eight parts, which was edited for the London Bach Choir in 1876. On the whole it flows simply, and might pass for a very early work, as there are passages not unrelated to the Bach style, but there is much bald writing in it, and it contains, besides, flaws of an elementary nature. It is generally attributed now to one Wagner, who claimed the same city for his birthplace as the redoubtable Richard. As a young man George Gottfried Wagner was in Bach's church choir from 1723 to 1726, and was a student of theology. Music eventually triumphed over divinity, and Bach evidently took an interest in his former choirman, as he wrote some letters of recommendation when the younger man was seeking a post as cantor. His name would never have been dug out of the grave of oblivion had not posterity honoured him by attributing one of his works to his benefactor.

The other is much more interesting, and a really fine piece of music. It is very bold for the time of

composition, full of deep emotion, and highly skilful. It is generally supposed to be the work of one of Johann Sebastian's uncles, Johann Christoph, who was a remarkable musician even in that remarkable family. It is said that he never extemporised at the clavier or organ in fewer than five real parts, and that one of his cantatas, which his nephew produced at Leipzig, exhibits continuous part-writing in no fewer than twenty-three actual strands. He was a worthy uncle of a worthier nephew, a chip of the young block, so to speak, a man of solid attainments and of imagination. In addition to a hymn-fragment, the text is the well-known words uttered by Jacob after wrestling with the angel, 'I will not let thee go, except thou bless me'. They are rendered in English, 'I wrestle and pray, till blessed by thee'. In the original text it opens, 'Ich lasse dich nicht', and very frequently the 'nicht' is repeated over and over again with picturesquely stubborn persistence. The English version brings about the repetition of the word 'pray', which produces a nonsensical effect. If this could be remedied the dramatic force of the repetition would transform an apparent absurdity into a fine conception, and would make performances of the work more frequent than they are at present.

We possess only six genuine compositions of this class by Johann Sebastian; one is in four parts, 'Lobet den Herrn' ('Praise the Lord, all ye heathen'); one in five, 'Jesu, meine Freude' ('Jesu, priceless treasure'), and the remainder in eight parts, 'Der Geist hilft unsrer Schwachheit auf' ('The Spirit also helpeth us'), 'Komm, Jesu, komm' ('Come, Jesu, come'), 'Fürchte dich nicht' ('Be not afraid'), and 'Singet dem Herrn' ('Sing ye to the Lord'). Rich as the storehouse is, it may have contained greater treasures. Forkel speaks of motets for three choirs, none of which can be traced now. When we think of the glorious masses of sound called up by the magic of a double choir in the four works

for that combination, we can only imagine dimly the vision of what might have delighted our ears and our souls had we known those for twelve voices. We must mourn their loss, and that of others which undoubtedly must have existed in manuscript in the possession of his careless and unworthy successors.

CHAPTER XVI

Motet 'Lobet den Herrn'. English edition, 'Praise the Lord, all ye heathen'. [B.]

SEVERAL distinctions of rather a negative character are the portion of this work. It was the last of the authentic motets to be printed, appearing in 1821, eighteen years after the other five. It is the only one in the common grouping of four parts, and it is less imposing in dimensions than the others. It is the only one without a chorale, original or otherwise. The libretto is not composite, but is the complete short Psalm 117. It is the only one which cannot be given unaccompanied, since a continuo part, unfigured, is included in the scheme, and, at times, moves independently of the voices. Moreover, it is on the whole dull.

There might possibly have been doubt about its authenticity, and it might have been speculatively assigned to some powerful unknown contemporary, had not the original publication stated that it had been edited from the composer's actual manuscript, and had not the revised edition in 1845 referred to the same source, now unfortunately lost. The broad sweep of some of the themes, the boldness of the part writing, and the sustained splendour of the mass of sound are points in support of the theory that it is from the master's pen. Possibly it is an early work, the offspring of a youthful giant.

Authorities differ somewhat concerning its value. 'It is a boldly written fugal movement, with sufficient vigour and expression to be possibly his, but it is of scanty importance as illustrating his personality compared with the works above discussed*.' [P.]

*The other motets.

'A grand work, which flows onward uninterruptedly in one movement in the old style, except that the Hallelujah movement at the close is disjoined from the rest.' [Sp.]

The English edition is produced under the direction of Sir Henry Wood, who has bestowed all that minute care upon expressive marking (the original contains no sign whatever) which is characteristic of his methods and practice.

To the severely classic mind, no doubt, such a profusion of marks savours of undue fussiness, possibly of irreverence. But if music without many expression signs is played by a string quartet or a good orchestra, the players instinctively adopt certain common plans of nuance. There are unwritten laws which all artists intuitively obey. The general level of attainment of choristers is, in the nature of things, lower than that of professional string or wind players. Most choral societies are composed of amateur music-lovers who have had neither the training nor the experience that a professional musician enjoys. Unless choral works are given liberal dynamic indications, there is every possibility that a considerable proportion of the choristers will sing without that careful attention to nuance which is a necessity if every phrase is to live an individual life. Even if the majority of the inflexions are lost in the mass of tone, a treatment such as Sir Henry Wood has indicated makes the choral body an infinitely more sensitive and responsive musical instrument.

The translation fails in one particular. The long sustained notes which, in the original, are given to 'Ewigkeit' ('eternity') are apportioned to varying words (pp. 9 to 11). The accompaniment is arranged in the English edition on three staves, for organ, and is conveniently planned out. It would have been a convenience for rehearsal purposes had the 4-2 movement been written in 2-2, each bar being divided into two.

There is no reason why the accompaniment should not be scored for strings, or for strings and wood wind, excluding clarinets. It would be certainly better than attempting to support a large choral body with pianoforte alone in the absence of an organ.

CHAPTER XVII

Motet 'Jesu, meine Freude'. English edition, 'Jesu, priceless treasure'. [N.]

THERE are possibly three reasons why 'Jesu, meine Freude' has not achieved the popularity in this land of choral singing which its wonderful splendour demands. It is very long; a stretch of nearly half an hour of continuous unaccompanied choral singing is a severe test both to performers and listeners. Its five part distribution, needing an extra force of sopranos, requires a specially constructed choir. Then, without doubt, many choral conductors share the fears expressed by Parry, who points out that 'The most difficult problem in a work on such a large scale as the choral motet, apart from the humbler problems of mere technique, is the attainment of adequate variety. The resources in that direction are reduced to a minimum, both by the limited range of variety and colour, and by the actual limitations of the human voice as a means of performance. For though the human voice is more capable of expression than any other instrument, the mere physical effect of sound too long continued within a limited range becomes wearisome.'

He then adds: 'There are, unfortunately, great difficulties in putting to practical tests the scheme and the beauties of this poetic motet: the music is so wedded to the German words and so dependent on ready grasp of mystic suggestion that it is hardly possible to find a choir which can perform it with sufficient sympathy, or an audience capable of adopting the attitude of mind which is necessary for the full reception of its qualities. It must be regarded rather as a fascinating revelation of the personal character of the composer and of the depth of his devotional disposition.'

Parry is too pessimistic in this matter. While the motet cannot make the same religious appeal to a modern audience that it did to Bach's co-religionists, its extraordinary beauty and power cannot fail to create a profound impression where proper conditions are realised. It is questionable whether a large choral body and the rather unnatural excitement of a provincial musical festival, conditions under which the work is most commonly heard, are the most suitable to its particular genius. Until small choirs make the motets household words, some sides of Bach's nature will be unknown to the general public.

The scheme of the motet is unique, and demands close consideration.

I. Chorale. First stanza of the hymn, 'Jesu, meine Freude'. Four parts (the two sopranos in unison). E minor, ending in E major.

II. Free Chorus. Romans, viii, 1. Five parts. E minor, ending in E major.

III. Chorale. Second stanza of the hymn. Five parts. E minor, ending in E major.

IV. Free Chorus. Romans, viii, 2. Three parts, S.S.C. E minor to B minor.

V. Chorus, developed thematically from the chorale. Third stanza of the hymn. Five parts. E minor, ending in E major.

VI. Free Chorus. Romans, viii, 9. Five parts. G major to B minor.

VII. Chorale. Fourth stanza of the hymn. Four parts (the two sopranos in unison). E minor, ending in E major.

VIII. Free Chorus. Romans, viii, 10. Three parts, C.T.B. C major, ending in A minor.

IX. Fantasia on Chorale, theme in contralto. Fifth stanza of the hymn. Four parts, S.S.C.T. A minor.

X. Free Chorus, derived from II. Romans, viii, 11. Five parts. E minor, ending in E major.

XI. Chorale. Replica of I. Sixth stanza of the hymn. Four parts (the two sopranos in unison). E minor, ending in E major.

Structurally, as Parry points out, it is a rondo on a large scale. The six presentations of the chorale are separated by five free choruses; the former are contrasted and unified by a variety of means and in a masterly way. Just as in most of the cantatas the elaborate choruses, arias, duos, etc., are brought to an overpowering conclusion by a plain four-part hymn, so here the simplest harmonies and texture are given to the opening chorale, which is repeated at the close. The three words forming the title of the motet begin and end the work. The six appearances of the chorale are in themselves balanced and varied so as to form a complete whole, even if the episodical movements were omitted.

I. Simplest form, four parts.
III. More elaborate version, five parts.
V. Free dramatic fantasia on the tune, five parts.
VII. Version in four parts, lower voices intensifying the meaning of the words.
IX. Long fantasia on organ choral prelude lines, in four parts, the bass being absent.
XI. Restatement of I.

The interludes are also contrasted and unified.

II. A well-developed chorus in which homophonic and polyphonic groups alternate.
IV. A short and rather severe three-part movement.
VI. In two sections:
(A) A five-part fugue on a subject of hammered repeated notes with a brilliant counter-subject.
(B) A tender and almost homophonic section.
VIII. A second three-part movement, also in two sections, the first slow-moving and plain, the second brilliant and animated.
X. A *résumé* of the material of II, but with much difference of treatment.

An examination of the disposition of the voices shows again a plan to secure variety :

4 · 5 · 5 · 3 · 5 · 5 · 4 · 3 · 4 · 5 · 4

The longing and sadness, sweetened by faith and love, expressed in the opening lines of the first verse and in the closing of the sixth are set to the plain four parts, simplicity, not only of chords and movement but of the number of voices, being clearly the object of the composer.

Two three-part sections separate the three fuller groups :

4 · 5 · 5 || 5 · 5 · 4 || 4 · 5 · 4

which in themselves are all contrasted.

The first number of the last group is without bass, thus not only affording a relief from the ordinary four-part groupings, which are all for the ordinary combination, but securing a fresh colour after the second three-part chorus, from which the two sopranos are absent. The three-part sections are also contrasted, one is for the highest voices, the other for the deepest.

The key system almost wholly tends in the direction of unity; diversity is but little sought. 'It is obvious that composers and public did not feel wearied with the persistence of one key so much as people in later times; not having experienced the pleasant relief of frequent and opposite shifting of central points they did not realise that it could be of any advantage. To a modern audience the excessive recurrence of E minor in this motet gives a certain sense of monotony. It is felt that if the recurrences of the chorale tune only had all been in the same key and the episodes in other keys, the effect of those recurrences would have been so much stronger. But Bach, writing for his own generation, put eight out of the eleven movements in E minor. However, the changes in this work are most apposite, the first being to G major for the fugue, which enhances its brightness, the second to C for the trio of alto,

tenor, and bass, which enhances its innocently flowing character in 12-8 time, and the third for the quartet to A minor, which emphasises its tender sadness.' [P.] Here again Parry expresses a fear which experience does not justify. The sparse contrast of keys does not seem to affect listeners at all.

We have only considered the main outlines of this extensive motet. All this care and thought were not expended solely over the production of a perfectly balanced and finished structure, as they might have been with Haydn and Mozart. The supreme object with Bach is, as Parry points out in his scholarly discussion of this work, to make 'the sentiment of the words the guiding principle in developing his scheme of design', to make a design as a 'means of conveying to and impressing upon the mind his conception of the inner meaning of the words.'

It is not known who arranged the text, but it might well have been the composer himself; indeed, the interweaving of the emotional and mystic verses of Johann Franck's hymn with doctrinal passages from Paul's epistle is what one would expect from Bach, who herein preached a 'Sermon upon life and death'. [Sc.]

In the interpolated passages 'he discourses with the fervency of faith on the importance of Christ's atoning work. The congregational feeling infused into these subjects as being appropriate to their general dogmatic purport is pointedly applied to the practical Christian life by the intervening verse; and thus the germ of Protestant Christianity is embodied in this great work. Bach uses all the power of his inmost convictions to give expression to the teaching of Luther in its utmost rigour and purity. But with this keen dogmatic certainty he combines the deepest personal devotion to Christ. In no other of his works do we so plainly see how completely the two parties into which the church of his time was divided—namely, orthodoxy and pietism—had ceased to exist for him. Even if we

knew nothing more with regard to the position taken by Bach in church disputes, an attentive consideration of this motet would suffice to guide us to the right opinion. It is indeed a work for all time, allotted to no particular day in the ecclesiastical year, though occasion for it may have been given by the eighth Sunday after Trinity, the Epistle for that day being taken from the eighth chapter of the Epistle to the Romans. Of course it was not intended as an introduction to the service, but as a substitute for the concerted music between the reading of the Gospel and the sermon.' [Sp.]

The hymn, which is of the type that appealed strongly to the religious and emotional nature of the composer, was 'modelled upon a secular song which had appeared in 1641, "Flora, meine Freude; Meiner Seelenweide"' ('Flora, my joy, my soul-pasture'). [T.2.] It was associated from the outset with the air belonging to the secular song, adapted and harmonised by Johan Crüger (1598-1662). They appeared together in the 1653 edition of the 'Praxis Pietatis Melica'. [E.] II contains all the plain verses from the motet, together with three other settings from the cantatas. No. 61 is from cantata 81; 69 from cantata 64 (given in D minor in [S.] 341 B.), and 71 from cantata 87. These, and a version from an unknown work, the last setting in [C.P.E.B.], all present only slight differences in harmonisation. Terry points out that Bach's treatment of the second and penultimate lines is not consistent. In cantatas 12, 64, and 87, and in the organ preludes, he follows Crüger's text, but in the other cases he adopts a version of his own which was used in later hymn books. The Crüger version, with the fourth note of the second line in the sharpened form, used for the first time twenty-one years after the original appearance of the tune, may be seen in [S.] 341 A.

Despite Bach's affection for the chorale only two organ preludes on it exist, and both belong to his early

years. One is in the Christmas section of the Orgelbüchlein. Below the tune are three rich and expressive counterpoints, all of strong emotional significance. Schweitzer classes the pedal rhythm as a 'motive of beatific peace', which here expresses mystic adoration. The other is for manuals only ([P.] VI, p. 78, [N.] XVIII, p. 64, [B.G.] XL, p. 38). 'In the first part we get a picture of the feverish unrest of the world that leads the anxious soul to seek out Jesus. At the words "Gottes Lammes, mein Brautigam" ("Lamb of God, my Bridegroom") it has found Him. A wonderful *dolce* in 3-8 time depicts its rapture.' [Sc.] That this early poetic interpretation of the hymn clung to Bach's memory during the years which elapsed betwixt the composition of the youthful prelude and the motet of his middle life, will be seen later. Reference has already been made in Chapter VIII to the appearance of the tune on the trumpet in the curious tenor solo in the cantata 'Weinen, Klagen'.

I. It is unfortunate that the first two lines

Jesu, meine Freude,
Meines Herzens Weide,

which are a replica of the opening of the original secular song, with the exception of the initial and penultimate words, cannot be translated more literally. The title of the English version of the motet 'Jesu, priceless treasure' (taken from Otto Goldschmidt and Sterndale Bennett's 'Chorale Book for England', in which the translations are by Caroline Winckworth) is but a poor substitute for 'Jesu, my Joy'. The version given in [S.]:

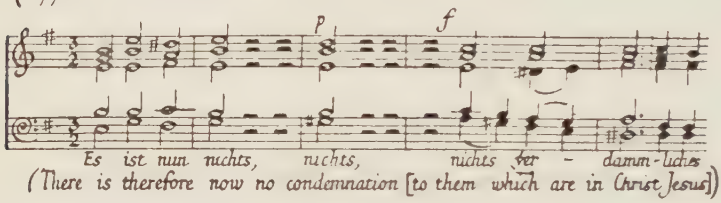
Jesu, my chief pleasure,
Priceless pearl and treasure.

is much better, but still does not truly represent the original.

The superscription 'Chorale' is given in the manuscript, in common with III, VII, and XI.

II. When the Novello edition of 1885 was replaced by that of 1913 for the Leeds Musical Festival, it was compared with the [B.G.] edition. It is a thousand pities that the translation was not thoroughly overhauled at the same time. Much light had been shed upon the study of Bach in the interim, and its neglect creates a fatal defect in the value of the new edition.* In II, the single sentence which forms the text is misapplied in two important particulars, which, repeated again and again, wholly falsify the composer's intention.

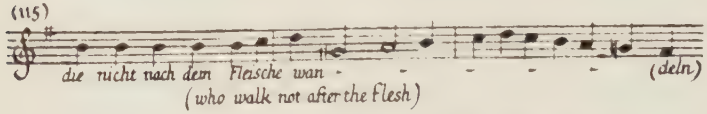
(114)



It is quite clear that the principal care of the composer here is to cast strong emphasis on the word 'nichts', an emphasis which the expression marks, which are Bach's own, redouble. Moreover, the theme occurs four times, twice with these dynamic indications and twice marked *p*, *pp*, *p*. Yet the translation reads 'So there is now, now, now'! If the words are altered to 'There now is nought, nought, nought of condemnation', the meaning of the emphatic setting of the sentence is preserved.

The other distortion is in the fugue subject which begins in the tenor of bar seventeen.

(115)



* The Oxford University Press will shortly issue the motet with the suggestions of the following pages embodied.

The threefold significance of the theme is obvious. The martellato notes at the beginning indicate the strong determination necessary to the believer if he wishes to walk not after the ways of the world. In the second bar comes faltering or stumbling. The long run, seven bars in length, is allotted to the word 'wandeln' ('walk'). The English version ingeniously manages to get 'corruptly' where 'walk' should be! With a little care, 'They who by the body walk not' can be made to fit, with a clear gain in correlation betwixt music and text. It takes a little time on the part of the conductor to subject every line to this revision, but such toil is amply rewarded.

Bars six and seven and similar passages must be interpreted as three bars of 2-2, and the same treatment must be given to all parts save the tenor in bars seventeen and eighteen.

The common choral habit of clipping short such chords as those in bars two and three must be combated, otherwise the rests become oppressively long.

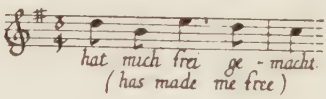
III. The realistic words of the hymn would probably offend our taste nowadays, so that the bowdlerised translation is perhaps better here. There is, however, a distinct loss in the seventh line, where the crunching of the consonants in 'Ob es itzt gleich kracht und blitzt' ('Although it thunders and lightens') is seized upon; a succession of quaver leaps in the three middle voices and a repetition of the last three words suggest that the composer revelled in the opportunity of adding to the realism of the line.

IV. The superscription 'Trio' in the Novello edition is rather misleading, as it suggests solo voices. There is no such indication in the original. In some cases such a treatment might be effective and no argument can be adduced against it, but the position of the word 'Trio' is apt to suggest that the direction is empirical.

In two cases the text does not fit accurately, although

in neither is the matter of great importance. The legato quavers for soprano in bar four and those for alto in bar six are given to 'lebendig' ('living'), a frequent device on the part of the composer. The vigorous little figure

(116)



always brings 'frei' ('free') into relief, a point rather difficult to arrange in English.

V. At the beginning of this remarkable transformation of the chorale, the composer indicates that the text is verse three, and thus affords a clue to the connexion between the tune and the material of the free chorus. The first clauses of the melody are expanded into sixteen bars, the repetition into the succeeding twenty, and the last three are the foundation of the remaining portion. There are few more dramatic pages in the works of the master. The defiant opening theme, the thundering unison passages (a device rarely used in his choral works), the frequent dynamic changes, marked with unusual profusion, the contrasts between the various sections, and, above all, the grandeur of the ideas themselves make this number stand out even in the wealth of choral music he has bequeathed us.

Here again the Winckworth hymn-translation reduces much of the chorus to an absurdity; the vigour of the original has been miserably watered down:

I defy the old Dragon,
I defy Death's maws,
I defy the fear thereof.
Rage, world, and leap,
I stay here and sing.

is tamely given as:

Death, I do not fear thee,
Though thou standest near me;
Grave, I calmly spurn thee,
Though to dust thou turn me.

The latter might possibly be more suitable for congregational singing, but in this chorus it is nothing short of ludicrous. 'Calmly spurn thee' is mockingly contradicted by the music.

The repetition of the explosive initial word simply hurls defiance, while the unison passage suggests the fiery, combative believer shaking his spear at the dragon.

(117) Verse 3

Trotz trotz dem al - ten Dra - chen, trotz dem al - ten Dra - chen
(Despite the old Dragon)

After a varied repetition of this idea, 'trotz' is again thrown into relief, twice by the four upper voices marked *f*, while the two sopranos tremblingly sing between these explosives 'Der Fürcht' ('fear') *piano* (English version 'In hope'!), with the bass sturdily maintaining a pedal note. The thrice-repeated 'tobe' ('rage') in the sixteenth, seventeenth, and eighteenth bars ('rising' in the English edition!) almost suggests the gnashing of teeth by the impotent forces of evil: the basses roar out the word in a savage, ascending semiquaver run. Another dramatic point is the deliberate separation of 'ich' from 'steh' by a crotchet rest,

(118)

ich steh' hier
(I stay here)

as if emotion were so tense that words could only come with difficulty*. The powerful effect of the consecutive seconds between bass and tenor will not escape notice.

After the final unison passage, the voices soften to a *piano*, marked by Bach, where the believer contemplates the perfect rest to come. (The English version places the *piano* passage on 'Soar and vanquish Death'!) The chorus from this point becomes more stately, although dynamic contrasts still abound. A curious little point is the moving parts, with most of the voices placed low, to 'brummen' ('mutter') in bars seven, six, and five from the end.

Below are placed the present version and suggested substitutes side by side.

Death, Death, I do not fear thee,	Dare, dare I Hell's dark cavern,
Though thou standest near me,	
Grave, Grave, I calmly spurn thee,	Dare, dare I Satan's pow'r,
Though to dust thou turn me,	
Strong in hope and faith,	Dare the fear of Death,
Rising up and singing.	Rage thou, world, and mock thee,
Soar rising,	I stay here,
I shall, heavenward winging, soar and vanquish death,	I stay here, and, singing, dwell in perfect rest.
rest	sleep

Bars two and three, six and seven, fourteen and fifteen, eighteen and nineteen, and twenty-two and twenty-three should be treated as three bars of two time in every

* Our Elizabethan madrigalists use the same device with such expressions as 'I sigh'.

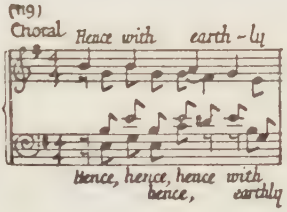
case; the first portion of the chorus must be sung in tempo rubato, almost like recitative.

VI. The opening reminds one of certain portions of the B minor Mass; again the composer sets didactic words sternly; the semiquaver passages almost always fall to 'geistlich', correctly rendered in [N.] by 'spirit'. In the expressive second section it is well to make the bass slightly prominent at the foot of page 31, treating it almost as a solo passage. The pause between the two sections is an editorial addition, and should be quite short. There is no note either in the original of a change of tempo, but the *molto moderato* indicated is a necessity. It is clear that the composer allowed his thoughts to dwell on the happy state of the believer, and not on that of those who are not possessed of the Spirit of Christ. In this sense the text is really set in a negative manner; music and words are apparently contradictory. But Bach was concerned with a view far beyond the limitations of a single verse.

VII. The repetition of the initial word of the first and third lines:

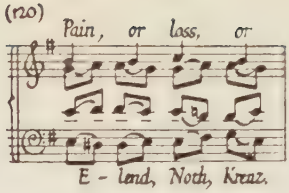
Weg mit allen Schätzen—
Weg, ihr eitlen Ehren.

('Hence, with all treasures—hence, you trifling honours') is happily met in the English edition. A crisp delivery of 'hence' is even more effective than in the original.



At the thirteenth bar again occurs the little two-note figure so beloved by Johann Sebastian.

(120)

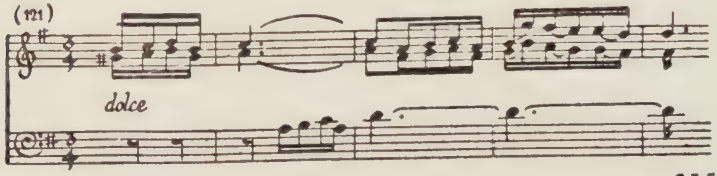


It is perhaps the commonest of all his motives, and has already been spoken of in Chapter IX. Its apotheosis is in the great choral fantasia which ends the first part of the Matthew Passion. Each group in the lower voices to 'Elend, Noth, Kreuz' ('misery, need, burden, or cross') should be sung in the manner indicated in Ex. 56.

VIII. The text of the trio for lower voices offers little that is suggestive for musical expression. Its rather cold and reticent treatment contrasts admirably with the emotional and dramatic chorale verse just heard. But the composer could not long content himself with a purely objective movement. After it has first run its course, the words 'Geist' and 'Leben' suggest the inevitable semiquavers (admirably placed in [N.] as 'Spirit' and 'living'), and the animated flow of the latter part happily contrasts with the reticent opening. The *andante* at the beginning is the solitary tempo mark in the whole of the original MSS. of the motet.

IX. In this chorale prelude in the organ style the composer's mind harked back, consciously or unconsciously, to the early fantasia he had written on 'Jesu, meine Freude'. The opening of the second part of the instrumental work, associated with the line 'Lamb of God, my Bridegroom',

(121)



contains the germ of two musical ideas in the farewell song.

(122) (good night)

SOPRANO I
SOPRANO II
TENORE

gu - te nacht, gu - te nacht,
We - - - - - - (sen)

(123) ihr Sun - - - - den

SOPRANO I
SOPRANO II
ALTO (CHORALE)
TENORE

Nacht, gu - te nacht
Gu - te nacht, ihr sun - (den)
Sun - - - den, gu - te nacht

The absence, for a considerable portion of this section of the fantasia, of the lower register of the keyboard, may have suggested the elision of bass voices throughout the motet number. The movement of the upper voices in thirds and sixths, a noteworthy feature of the vocal setting and one which gives it a peculiarly restful character, is derived from the opening bars of the 3-8 portion of the fantasia.

(124) Verse 5

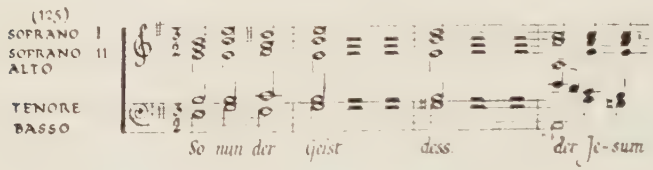
SOPRANO I
SOPRANO II
TENORE

Gu - te nacht,
Gu - te nacht. O We - sen
(Good night O being)

The echo effect at the beginning, deliberately marked by the composer, suggests another connexion with

organ music. The chorus is rather long, and in order that its full effect may be obtained, considerable skill is demanded from the conductor and singers in the matter of blend, balance, and contrast. In one or two places where the alto part lies low, it is difficult to get the tune prominent without a coarsening of tone. The frank expression of the line, 'Dir sei ganz, du Lasterleben, gute Nacht' ('To thee, life of vice, be wholly good-bye'), is in the Winckworth translation whittled down into 'Worldly life, thy bond I sever', with the result that the innocent semiquavers and quavers given to 'leben' ('life') become pointless.

X. The demands of form which were satisfied by a return to the material of II might easily have overweighted those of close relation of text and music. The dramatic repetition of 'nichts' in the first free chorus could not be imitated here, and yet the first verse fits not indifferently to its new words.



The change to the *piano* and the return to the *forte* are here eliminated, and the idea occurs only once instead of thrice—skilful touches in this adaptation of old material to new purposes. The moving passage which was first set to 'wandeln' is now allotted to 'wohnet' ('dwelleth'). The arrangement of the words in [N.] can easily be rectified by a slight alteration of the order.

The beautiful solo passage of the sopranos, to the word 'Geist', in the closing line, should be sung very freely. It recalls many similar emotional phrases in the harpsichord preludes and sarabandes, and in the

slow movements for violin; the free delivery which would be attained by a sympathetic solo player should be taken as a model.

Spitta describes at length a church cantata by Buxtehude, founded on 'Jesu, meine Freude', in which many features of the motet are anticipated. So many are the points of resemblance that he says 'It is hardly possible not to be reminded in the liveliest manner of Bach, and to be convinced that he must have known this piece, and that consciously or unconsciously he must have been thinking of it when he wrote his lovely motet'. Michael Bach, too, left a motet on the same chorale and in the same key. But however much the later master may have been indebted for certain ideas to his predecessors, no one but he could have risen to such heights. His treatment could only nullify all that had gone before, and deprive it of all value save the historical.

From November 1717 till May 1723 Bach was Kapellmeister to Prince Leopold of Anhalt-Cöthen. During this period he composed very little choral music; on account of the character of his post he devoted himself mostly to chamber and orchestral music. His principal choral period begins with his residence in Leipzig, where he was installed on May 31st, 1723; the motet 'Jesu, meine Freude' occurs in the earliest months of that period, or just before, as it was written for the funeral of Frau Reese (thought to be the wife of J. L. Reese, a member of the Prince's band), in that year. It thus immediately precedes the imposing and brilliant Magnificat, and probably belongs to the same period as the dramatic and turbulent Passion according to St. John. It was surely a notable year! Was Frau Reese a great friend of the Bach family? Was he so profoundly moved at her death as to write this wonderful 'sermon of life and death' in personal sorrow, the most beautiful and intimate of all six motets? Or was it just that the man's mind was so full of grand thoughts

that he seized the first opportunity to pour them out, as though he had been yearning for choral composition during the long period of his instrumental activities? Whatever the cause, Frau Reese's death has bequeathed a great masterpiece to the world. Bach complained at a later and less happy stage of his life, when the trials of his cantorship became onerous, that the air of Leipzig was so healthy that his perquisites from funerals were scanty. We would willingly bear the thought that there had been many interments of many Frauen had Bach been impelled to write motets like 'Jesu, meine Freude' for the obsequies.

CHAPTER XVIII

Motet 'Komm, Jesu, komm'. English edition, Come, Jesus, come'. [N.]

THE caprices of fashion, which shape to a large extent the public knowledge of music, have decreed that 'Komm, Jesu, komm' should be less esteemed and less performed than the other eight-part motets. Why this should be is difficult to understand. It is certainly not so overwhelming in effect as 'Singet dem Herrn', nor so externally striking as 'Fürchte dich nicht', nor yet has it the brilliance and power of the opening of 'Der Geist'. Perhaps it is because 'Komm, Jesu, komm' is the most intimate and personal of the four, and possesses fewer of those surface qualities which captivate an audience, that our virtuosi in choral conducting have rather neglected it. Just as the G major violin and piano sonata is less heard than its more showy but less deep companion the 'Kreutzer', and as pianists exploit the early and middle periods of Beethoven to the exclusion of the later, so our choral conductors would rather shine in music that is brilliant and effective than reveal what is soulful. In this way 'Komm, Jesu, komm' attracts less than the others. Yet it is the most suitable for small choirs, and, while abounding in difficulties, is not such a test of powers of endurance and of independence as is 'Singet dem Herrn' or 'Fürchte dich nicht'.

Nothing is recorded either of the occasion which brought the motet into being or of the source of the text. It is the only motet of which the words, other than hymn verses, are not scriptural. 'The poet, who is unknown, may have written these words with the special view of their being set to music. They cannot

have been intended for congregational use, for their metre suits none of the Protestant choral tunes which existed in 1750.' [Sp.] The two stanzas of aria text which form the poetic material of the eight-part portion of the motet give rise to six distinct sections, the first four occurring without change of tempo. The first five are all brief, even to severity, while the sixth is developed at considerable length. Each section is thematically isolated from the others. Spitta truly says of the opening, 'The picture which it presents of fervent longing for death is as majestic as it is deeply moving.' The detached antiphonal chords (which, like those in the second number of 'Jesu, meine Freude', must not be shortened), with the brief phrase which speaks of physical exhaustion and meutal anguish, form the most striking opening to be found in the motets. If the first nine bars be sung uniformly *forte* as indicated by the dynamic marks of the English edition (excellent so far as they go, but erring on the side of reticence), the opening, while imposing chorally, is not interpretatively adequate. Some treatment such as that indicated below is more appropriate, and leads more gradually from the impulsive cries of the first bars, where the singer's thoughts are fixed on the vision of the Saviour, to the tenth and succeeding bars, where he realises painfully his own weakness of body and spirit. It is more in keeping with this view of the significance of the opening to make the repeated 'Come' for the second choir in the eleventh and twelfth bars, *piano*. (See Ex. 126, p. 222.)

The second section deals with the sentence: 'die Kraft verschwind't je mehr und mehr' ('Strength fades more and more'), and consists mostly of antiphonal treatment of an idea which appropriately sinks from high notes to low ones. Here again the expression marks should be supplemented. Each of the first four groups should be sung *diminuendo*, the first two, say, *mezzoforte*, and the last two *piano*. The *crescendo* on

(126) Komme Je - su, komm,

CORO I.

f

Come, Je - su, come, Komm, Je - su.

CORO II.

komm f

Come come, Je - su,

mf

Come Je - su, come, komm, komm, Je - su komm.

mf

come, come, Je - su, come,

page 7 is excellent, but should be answered by a *diminuendo* at the end of page 8.

An unfortunate mistranslation mars the third section, pages 9 to 11; 'ich sehne mich nach deinem Frieden' ('I long for thy peace') is replaced by 'I long for peace, all now is dreary', which, while beginning well enough, brings the relatively long passage given to 'Frieden' (page 11) on 'dreary'. The matter can be rectified by the substitution of 'Longeth my soul for heavenly peace.' As the original text is given in the English edition, an excellent practice which should always be followed, the rearrangement of the words is easily accomplished.

The heavy minims and the thick harmonies of the closing section of the 3-2 movement are not explained by the English text, 'Oh leave me not alone to die'. The

original is ' der saure Weg wird mir zu schwer ', which is literally ' The bitter way is becoming too difficult to me '. A suitable translation is troublesome to find here, as the composer at first throws the chief metrical accent on ' der ' and later on ' saure '. Probably the best solution of the problem is to use two sentences. ' Heavy the way to me will be ' at first, and ' The bitter path I tread with pain ' later. It is almost impossible to reproduce the effect of the repeated ' zu schwer '.

Fifteen bars of splendidly animated eight-part writing in 4-4 time follow. The effect of this full and nervously vigorous section is made ludicrous by the absurdity of the English words, ' Oh come and aid my frail endeavour ', as the mass of tone and strenuous movement of all parts are a distinct negation of the sentence used. The original is ' Komm, komm, ich will mich dir ergeben ' (' Come, come, I will to Thee surrender '). The believer forgets his pain, his mental distress, and the heavy way before him, when he gives himself joyfully to the Saviour. Gladly and confidently he sings a song of exaltation ; his whole being radiates with a new happiness. The effect is heightened by the frequent repetition of ' Komm ', which imparts a kind of nervous vigour to the exclamatory phrases which is very thrilling. The translation given can be adapted exactly.

The time changes to 6-8 and a gentle *allegretto* succeeds to the *allegro* which has just been sung. Its length is surprising, the one sentence ' Thou art the right Way, the Truth, and the Life ', occupying as much space for its development as did the remainder of the two stanzas. The broad, finely conceived phrases, with their long runs on ' leben ' (unfortunately not easily so rendered in English), with their broad swinging suspensions, trills, and mordents, and their undulating bass, flow on as if there could be no finale. To the listener it seems as if the great climax had come when all the voices unite in a gloriously full eight-part passage, in which the two basses slowly intertwine their phrases, and

the first soprano soars up to the uttermost height of its compass. But the composer is not satisfied; he begins again and repeats the splendid idea, culminating in a Tierce de Picardie. It is a picture which Bach so often presents to us, that of joy in Christ; bitter as has been the struggle of the earlier pages and grievous as have been the thoughts of the distressed sufferer, once full surrender has been made, joy is boundless. It almost seems as if the composer could never express himself with sufficient intensity and completeness when filled with this thought.

To follow the Novello markings is to run serious risk of making this section seem oppressively lengthy to an audience; it is better to introduce light and shade from time to time, so long as it is done without exaggeration. A *piano*, extending, with slight inflections, from the end of page 31 to the *crescendo* on page 35 is advisable. Another *piano* at the second bar of page 44, with a rather rapid *crescendo* on page 45, helps to throw the repetition of the climax into relief.

In spite of this long-drawn exultation Bach must needs close with a chorale, in which the eight parts condense into four. He marks it 'Aria', which indicates that the flow of melody is more ornate than that of the traditional chorale. It partakes of the character of the tunes contributed by Bach to the Schemelli book, and is evidently original. One singular feature, probably unintentional, is the thematic identity of the opening phrase with the long phrases in the 6–8 movement on 'leben'. The aria is fine, so intensely emotional that it expresses the believer's joy even more fully than did the great eight-part movement. Two points of special note are the prominence into which the bass is thrown eight bars before the end, and the splendid free sweep upwards of the sopranos and tenors on the word 'Weg' ('road'). Paul Wagner's Gesangbuch, published in Leipzig in 1697, contained an anonymous hymn of which the aria verse is the 11th stanza.

CHAPTER XIX

Motet 'Der Geist hilft unsrer Schwachheit auf'. English edition, 'The Spirit also helpeth us'. [N.], [B.]

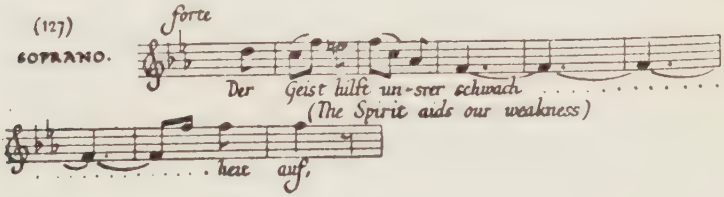
PARRY devotes several pages of his chapter on the motets to a profoundly interesting discussion of the causes which have made 'Der Geist hilft' very different in character from the others. It was written for the funeral of Johann Heinrich Ernesti, the Rector of the St. Thomas' School, who died on October 16th, 1729. He points out that the Cantor would have no love for his superior; his position at the time was most uncomfortable, and he was constantly in conflict with those above him. The work, Parry argues, is not imbued with personal feelings at all; while the dignity of office is upheld, there is no manifestation of regret. 'The known circumstances make it obvious that Bach must have felt that it would have been quite superfluous to pretend that the Rector's death would have been any loss to the School, and that depth of feeling could not honestly be displayed.' The critic points out that the first movement has by no means a funereal aspect. 'It is, indeed, rather matter-of-fact and business-like; in a major key, with an animated rhythm and ornate, energetic semiquaver passages in 3–8 time.' The whole matter is summed up as follows: 'No personal feeling can be identified at all, unless the singular experiment in realistic suggestion of breaking up the first syllable of the word "Seufzer" to imitate the broken utterances of grief can be counted as such.

'The work as a whole may be more safely taken as a fine official document, representing, in a sense, doctrinal music. Bach was theoretically very keen on doctrinal matters, but he was far too full of human temperament

ever to produce a fruitless and barren piece of bare technical disquisition; and just when the technical vein seems specially strong in the second section of the first chorus, where the time changes to 4–4, the warmth of human expression breathes for a while in the statement of the fugue subject and its strange realistic accompaniment and broken utterances above referred to.' [P.] But, though it lacks the tender qualities of 'Jesu, meine Freude' or 'Komm, Jesu, komm', it is not wanting in other attributes; it is dignified, powerful, and spectacular.

The text of the free part of the composition is again taken from the epistle to the Romans, chapter viii, verses 26 and 27. The first movement, the most imposing of all, is developed leisurely. The first phrase in the soprano of the first choir, with its long ascending, winding, semiquaver passage on 'Geist' ('spirit'), proclaims that the composer is not disposed to shirk his task of writing an official mourning ode, but that he is determined that this music should be well worthy of the dignity of the ceremony. The opening sentence is immediately repeated with reversed choirs, but marked by the composer *piano*, the assumption being that the beginning is *forte*. Three other dynamic marks, and three only, occur in the motet, *forte* in the seventeenth and eighteenth bars (counting the initial quaver as a bar), *piano* at the twenty-fifth and twenty-sixth, and *forte* again at the thirty-second and thirty-third bars.

Beginning at the first indicated *piano*, the moving phrase to 'Geist' is pitted against a characteristic piece of imagery:



Unfortunately it is difficult to render this passage into English so that the low-lying 'Schwachheit' ('weakness') and the upward leap just before 'auf' ('up') are preserved. Consequently the idea loses much of its picturesqueness; the word 'help', which occurs in both English editions, gives no clue to the original meaning. When the semiquavers cease for a while, a new and even quainter piece of imagery appears. 'Denn wir wissen nicht, was wir beten sollen' ('For we know not what we should pray for') is set to querulous, broken passages in which the choirs seem to hesitate and stumble. Here again translation presents difficulties which are overcome in neither edition. For instance in [B.] the first choir sings the following: 'For man knoweth not what he ought to pray for, the Spirit, for man knoweth not', etc. These absurdities might be remedied by the substitution of 'For we know not what we ought to pray for', slurring two quavers on 'what'. No new material is introduced subsequently; the movement concludes with a splendid piece of eight-part writing which leads into the 4–4 section. Both editions err on the side of reticence in dynamic marks; to slog steadily with undeviating tone through page after page of this full choral writing is to weary the listener and to perpetuate the common idea that Bach's choral works are happy hunting fields which satisfy the enthusiasms of singers, but which are desolate to the passive onlooker.

The original MS. of the 4–4 section presents a most unusual feature. The syncopated fugue theme is carefully marked with staccato signs which are repeated at every entry, a point which is of special significance. It is but rarely that the composer introduces staccato signs into his voice parts. One instance is the opening phrase of the Latin Magnificat, but, as has already been pointed out, that motive was probably conceived as a trumpet figure, and then given to the voices; here the case is different, the idea is purely vocal.

(128) SOPRANO

Son - dern den Geist selbst ver - tritt uns auf be - ste
(But the Spirit itself maketh intercession for us)

Fine as the music is, it is difficult to see what idea was in the composer's mind in selecting such a fugue theme and marking it so, especially when one examines the latter part of the movement. Both English editions omit the staccato signs entirely, probably because of the havoc they would play with the adapted words. 'Intercession' is one syllable too long to be fitted in anywhere.

The [N.] edition pursues an unbending *forte* throughout, which is unthinkable; the words clearly forbid an uninterrupted blaze of choral tone. The [B.] edition is more moderate in strength, but even that demands modification; *mezzo-forte* for the theme and *piano* for the counterpoint for the bulk of the section are more appropriate, and numbers of slight dynamic changes are needed in all voices.

On the first 'Seufzen' ('sighs' or 'groanings') the voices begin to paint vividly.

(129)

Seuf - - - - - - - - - zen

As the section proceeds the realism becomes more and more intense, until in the last few bars the whole body of voices is trying, with extreme vehemence and in a most extraordinary fashion, to picture the 'inaussprechlich' ('unspeakable') in broken panting phrases and curious windings and writhings. A little more realism and it would have overstepped the dividing line between legitimate tone painting and absurdity. But the effect is so overpowering that we do not question the means. It is almost a relief to pass

from these intensely wrought bars to the plain, *alla breve*, close fugue which follows, whose four parts, clear harmonies, and simple movement can be followed without any strain. 'The official aspect seems to be suggested again in the four-part chorus, "Der aber die Herzen forschet", which is a kind of fugue in archaic style with the typical minims and crotchets and quavers of orthodox counterpoint. But of its peculiarly reticent and severe kind it is a fine and satisfying example.' [P.]

Of the closing portion Parry remarks: 'The final chorale maintains the standard of the whole. Instead of being sentimental and touched with the sweetness of human regret, as are so many of Bach's most beautiful arrangement of chorales, it is peculiarly untender. The tune itself, "Lass, freudiger Geist", is made up of free, short phrases, and the lack of swing which results is emphasised by the pauses which occur at the end of each. But the effect in relation to the occasion is peculiarly impressive. Each little phrase comes to represent a short ejaculation with a pause of reflection after it, and this combined with the reticence of the harmony causes qualities of dignified severity amply to make up for the absence of human feeling which would, in this case, have been out of place.' He thus assumes that the chorale was in the first draft of the motet. The preface in the [B.G.], however, states that the chorale is not present in the original score, but that at the close of the fugue is written in the composer's hand 'Choral Sequit (Ur)' and, in pencil, is added by another hand 'Komm, Heil Geist, Herre Gott'. The instrumental parts, too, stop at the end of the second fugue. Spitta says: 'Bach afterwards added the third verse of the choral "Komm, heiliger Geist, Herre Gott"; judging from the words of the latter the motet was probably used for Whitsuntide, but may also have served for the fourth Sunday after Trinity, the text being taken from the Epistle for that day.' The unity between the chorale and the rest of

the motet is none the less striking in the light of this evidence, which clearly proves that the funeral music ended with the *alla breve*. What Parry says regarding the general character and appropriateness of the hymn still holds good: we cannot now consider the motet complete without it.

The words are the third verse of Luther's Whitsuntide hymn, which was derived from the 'Veni Sancte Spiritus' and published in Walther's collection at Wittenberg in 1524. The tune is of unknown authorship, and evidently existed before its association with Luther's words. A curious and interesting version of the tune appears in the Whitsuntide Cantata, 'Erschallet, ihr Lieder', No. 172, [B.G.] XXXV. A dialogue takes place between the soul and the Holy Spirit, personified respectively by soprano and contralto. The former sings, 'Come, let me not wait longer. Come, thou soft wind of heaven, blow through the garden of the heart.' The Spirit answers, 'I comfort thee, my child'. A 'cello obbligato moves expressively below the voices and a free ornate version of 'Komm, heiliger Geist' is given out by the violas. Cantata 59 has a plain setting of the first verse of the hymn with slightly independent string parts ([E.] I, 80, [C.P.E.B.] 69), and in Cantata 175, for the first day of Pentecost, the same version appears at the close, with the difference that the violin and viola parts are transposed an octave higher and given to three flutes.

Two organ preludes of large dimensions on this tune date from the late Weimar period, and are found together in the eighteen preludes ([P.] VII, pp. 4, 37. [N.] XVII, pp. 1, 10. [B.G.] XXV, 2, pp. 79, 86). The first, a fantasia, was written under the influence of Buxtehude, and is clearly a picture of the rushing of Pentecostal fire. After an introductory pedal point of eight bars, in which an animated theme and counter-theme are announced and partially developed, the whole tune is played through on the pedals while the

manuals unflaggingly continue their glorious and exciting polyphony. It is one of the mightiest of the choral preludes, a work of immense strength and superhuman vigour.

The second, *alio modo*, abjures sound painting and the external world entirely, and is a mood picture, a contemplation by the wondering and believing soul. It is a composition in which the hearer is forgotten, in which line after line is worked out fugally with the infinite leisure of a dreamer. No change of feeling disturbs its placid flow until the Alleluia is reached, when quavers give way to semiquavers and they carry the more animated, but still mystical and tender, movement to a close.

The set of instrumental parts to the first three movements of the motet is the only surviving direct evidence of the method of accompanying such works other than by continuo. The plan of scoring throws a light on Bach's idea of orchestral colour, or rather his indifference to it under certain circumstances. The first choir is doubled by the usual quartet of strings. The second choir is doubled by a reed band—two oboes, taille, and bassoon. There is also a continuo part from which the violone played. In addition, there is a fully figured organ part, bass only, written a tone lower, in A flat, to adjust some irregularity of pitch. The staccato marks of the 4-4 movement are absent, but all dynamic indications are identical with the vocal parts. It is further surmised that the orchestral doubling was made when the motet was composed. 'The performance at funeral ceremonies took place at the house of mourning; for this the instrumental parts which also remain to us may have been employed, in which case it remains uncertain whether or no they, as well as the organ, took part in the church performances.' [Sp.] The organ part, as Parry points out, may not necessarily have been intended for actual performance, but for rehearsal purposes. 'The organ

part is very interesting. On the one hand it offers an example rarely given by the composer of how remarkably a figured bass may be added to his motets for doubled chorus without being independent in any way, since the organ part contains only one semiquaver which is not also in the vocal bass.' [Sp.] The original manuscripts of this motet and of 'Singet dem Herrn' are in existence, those of the other four have been lost.

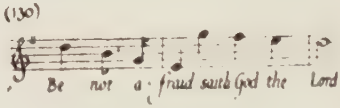
CHAPTER XX

Motet 'Fürchte dich nicht'. English edition, 'Be not afraid'. [N.] and [B.]

ANOTHER funeral occasioned the birth of this motet, that of Frau Winkler, wife of the Deputy Mayor of Leipzig. No date can be ascertained, nor is it known whether the matron who brought 'Fürcht dich nicht' into the world was a friend of the Bach family. Judging by the relations of the stubborn Cantor with his unappreciative superiors, possibly she was not. But there is certainly no official music in 'Fürchte dich nicht'; it springs from the heart, and is vivid with all the gorgeous splendour of a powerful and excited imagination. The mere look of the score reveals a notable divergence from the texture of the other motets. There is something exuberant and overpowering that speaks of affinity with such works as the G minor organ fantasia, the chromatic fantasia, and some of the most luxuriant of the chorale preludes. Striking and vivid rhythms abound, ornate runs wind and twist their several ways in profuse richness and generous length; directly one ends another takes its place and carries on the almost endless succession.

It is unnecessary at the present day to hold up to the light the general inferiority of much of Mendelssohn's religious music, but a comparison between the former's well-known setting of the same words and the opening of 'Fürchte dich nicht' is inevitable. Think of the square-toed rhythm and the genial complacency of:

(130)



and compare it with the greater intensity, the nervous vitality, the spring and freedom of :

(131)

CORO I.

Fürchte dich nicht, Ich bin bei dir

CORO II.

(Fear not, I am with thee)

With his love of a strong fundamental line (his orchestral scoring shows many examples of this tendency), Bach gives to the bass of both choirs, in unison, the hammerlike stroke of the foundational idea, and it thus dominates the opening bars, though it is not developed afterwards. Subsequent expansion is reserved for the syncopated figure in the upper parts. At the first entry of 'weiche nicht' ('yield not') a realistic touch occurs in the bass and is repeated twice.

(132)

wei - - che nicht

The translator of the early [N.] edition, evidently afraid of, or not understanding, such realism, fitted each group of two notes to 'tremble not', splitting up the first note into semiquavers. This is retained in the new edition, and should be corrected, though it is not a point of vital importance. The [B.] version 'falter not', with the original arrangement of notes retained, is a better presentation of the text.

On the other hand, the [B.] is not so exact at letter E, where 'My strength is thine' is repeated frequently.

'I strengthen thee' [N.] is more direct and personal. The Largamente marked just before 'E' in [B.] (foot of page 7 in [N.]) is well advised, and the effect of the passage which follows, where the solo portion is given to the first basses, first altos, second sopranos, and second basses in turn, is improved if it be taken *meno mosso*. The semiquavers in the solo portions come out better, and the overpowering effect of the four successive masses of tone, which stand like great immovable columns, is more easily realised. A slight pause on the quaver rest before the four-part movement is begun and resumption of *tempo primo* at that point are advisable.

A comparison between the two editions is especially instructive in the following portion. Dr. Sinclair's version [N.] represents the more reticent school of Bach interpretation; he has departed from the old full organ methods (the first [N.] octavo edition rejoiced in but one dynamic mark, *ff*, placed at the beginning), but he hesitates to demand from his choristers any serious individual interpretation. Wood, on the other hand, accustomed to a first-rate orchestra, is imperative in his call for the most elaborate shading. In addition to a considerable difference in the minutiæ here, the two editors consider antiphonal passages from opposite points of view. Sinclair begins each *fortissimo*, diminishes slightly, and then augments, but softens before the answering choir enters. Wood, after a strong beginning, drops to *piano*, increases gradually to *forte*, and then, just before the other voices enter, grows rapidly to *fortissimo*. Then the new choir joins in a tremendous outburst of tone. Both effects are fine. Most conductors would probably prefer Sinclair's *mf*, *p*, *mf*, *mf* (page 13), just before the new theme in the bass, to Wood's more startling changes: *ff*, *pp*, *pp*, *p* (page 12). At this point, where the first bass enjoys a gloriously full and long melodic idea, to which everything else must be subordinated, Novello's edition has

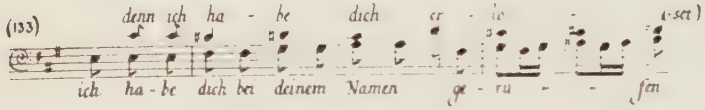
been again happier in the allotment of words. 'I uphold thee with the right hand of my righteousness' brings the important passages on the verb, as intended. [B.] assigns them to 'righteousness', which is not so satisfactory. Wood marks his breathing places in these coloratura passages with rests, an excellent idea, as all conductors who have vainly endeavoured to secure agreement in breathing places will agree.

Just before the four-part chorale portion comes a series of splendid climaxes. The eight-part imitation ([N.] page 16, [B.] pages 14 and 15) is one of the most magnificent pieces of polyphonic writing in existence; every line moves as if it had no part to consider but itself, and the resultant effect is overpowering. The glorious torrent of sound is followed by a series of antiphonal fragments, till the two basses triumphantly descend in thirds to the cadence which precedes the fugal entries.

Up to this point the text has been Isaiah xli, 10 ([N.] curiously states Psalms xli, xlii, which are related neither to the original nor to the translation). Now comes one of those dual ideas which Bach loved to handle. The lower voices sing Isaiah xliii, 1, 'I have redeemed thee, I have called thee by thy name', while the sopranos sing parts of Paul Gerhardt's hymn, 'Warum sollt' ich mich denn grämen' (1655), to a tune by Johan Georg Ebeling (1637-76). This is an expression of thanks to Christ for the blessings His coming has brought, and a declaration of the closeness of contact between the Master and the believer. Thus we have the assurance of the Saviour together with a happy and thankful song of the redeemed. So much does the idea appeal to the composer that he uses both the eleventh and twelfth verses of the hymn, giving the chorale twice in its entirety, an unusual procedure.* The second verse merely repeats the music of the first. The counterpoints are not completely derived from

* See, however, the next chapter, p. 250

the different lines of the chorale. Three ideas occur in the opening bars of the vocal movement and, with the exception of the detached exclamations which proclaim 'du bist mein' ('thou art mine'), suffice for the whole material of the three lower parts:



The group of four repeated notes associated with 'Ich habe dich bei deinem Name' ('I have thee by thy name') is clearly derived from the initial three notes of the chorale, the only reference to the tune. The second is the run on 'gerufen' ('called'), the third, the chromatic phrases associated generally with the last word of 'denn ich habe dich erlöset' ('for I have thee redeemed'). As has been pointed out before, a similar progression by semitones often occurs where sin is mentioned, and here, by association, it is given to 'redeemed'. The joy of the redeemed is referred to by a group of quick notes at the close of 'erlöset', not shown in the example. The same combination of slow chromatic movement and florid semiquavers is found in the double fugue which concludes the very early cantata, No. 131, in which the closing sentence of Psalm cxxx is interpreted in this dual manner. The splendid rising repeated note figure loses in [B.] through the absence of an exact translation, and the florid passages to 'before' are meaningless. While the hymn in the [B.] version reads quite well, one or two awkward moments are caused through the short phrases of the tune being separated by lengthy rests. If 'For Thou' (page 19, last bar) is replaced by 'Thy life', and 'Thine own' by 'and Thy' (page 20, line 2), these are avoided.

The tune itself occurs at various times in the master's works with many differences: in the Christmas Oratorio No. 33 ([E.] I, 123) only the first half is used, and

is repeated. Speaking of the modal harmonies of some of the hymns in this work, Spitta says: 'The mixolydian mode is strongly stamped on the last chorale but one of part three, "Warum sollt' ich mich denn grämen". We feel that the character of fervent humility which the chorales derive from this mode of treatment is rendered especially beautiful and impressive for the place they fill.'

'The Choralgesänge form ([C.P.E.B.] 356) is identical with the oratorio movement, but with Vetter's version of the fourth line of the hymn.' [T.] Bach uses in the motet a form published by Daniel Vetter in his 'Musikalisches Kirch und Hauss—Ergötzlichkeit' (Leipzig, Pt. II, 1713) excepting in the last line. Of this Spitta says: 'From the third verse before the end onwards, Bach makes an arbitrary alteration in the expressive melody of the chorale; its key now appears as E major, while it begins in A major. By this means it gains the mixolydian character much more distinctly than in the Christmas Oratorio. Grief for Christ's sorrow and lowly devotion to his person are thus united into one emotional factor, which gives a deep and genuinely Protestant foundation to the trust in God which was before expressed.' The original 1666 version of the tune occurs in [S.] 32.

The motet is rounded off by a reference to the opening idea, which, after a series of discords, culminates in another passage in thirds for the basses. Only 'Jesu, meine Freude' and 'Fürchte dich nicht' are unified in this manner.

CHAPTER XXI

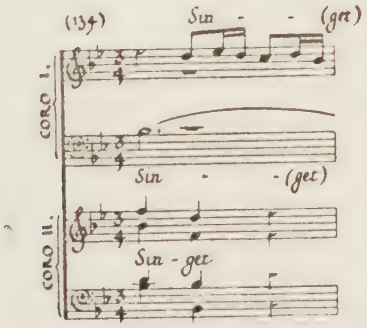
Motet 'Singet dem Herrn'. English edition, 'Sing ye to the Lord'. [N.] and [B.]

MIGHTIEST of all motets, planned on a titanic scale, and yet with every detail of the great structure finished and elaborated to a high degree, based on ideas which stand like great mountains and wrought with a maze of part-writing which suggests the voice of multitudes, 'Singet dem Herrn' is a song of thanksgiving almost too colossal for the shouts of mankind, more fitting to be sung by choirs immortal. Most famous of the motets, it is the battle horse of all ambitious choirs. It 'must always be regarded as the greatest test of pure unaccompanied choral singing in existence, and choirs which have reasonable claims to being in the front rank are bound to attempt its performance now and then as a *tour de force*'. It is 'indeed a *tour de force* of the kind which appeals to a large public, as it is essentially fit to demonstrate the volume of tone of a great choir, their spirit, agility, and endurance—all invaluable and easily appreciable traits in human beings'. [P.]

Its stupendous grandeur has always made an impression on men; it seems to suggest infinity and irresistible force. Zelter wrote to Goethe, speaking of his birthday: 'In unspoken honour of you, we had old Bach's strong, sonorous motet, "Sing to the Lord a new song, let the congregation of the Saints praise Him". I knew by the performance that they had seen what I meant, and they asked for that great masterpiece over again, and sang it with such reverential joy, in accordance with my previous instructions, that old Bach (who was still living when you were born) must

have quivered in his grave—anyhow that was my feeling.' Goethe's words dealing with Bach, written five years previously to Zelter, might express as well as feeble pens are able what we must always experience when performing 'Singet dem Herrn': 'I said to myself, it is as if the eternal harmony were conversing with itself, as it may have done, in the bosom of God, just before the creation of the world. So likewise did it move in my inmost soul, and it seemed as if I neither possessed nor needed ears, nor any other sense—least of all, the eyes.' Schweitzer evidently had this sentence in his mind when he wrote, 'And truly when this music rings out we lose sight of the world with all its unrest, its care and sorrow. We are alone with Bach, who soothes our soul with the wonderful peace of his own heart, and lifts us above all that is, was, or shall be. When the tones have died away, we feel that we must sit still with folded hands, and thank the Master for his legacy to mankind.'

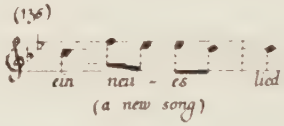
The opening movement, which is a setting of Psalm cxlix, 1-3, falls into two divisions, prelude and fugue. Three ideas occur simultaneously at the opening, each of which has its part to play in the development.



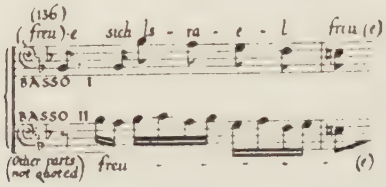
The long, holding note bears out the argument that the motets were conceived with instrumental support

as an important factor. An undeviating forte for twenty-two beats of moderate tempo is beyond the endurance of the normal chorister.

The sledge-hammer blows of the second choir present a difficulty. If they are too heavy they obliterate some of the important leads of the first choir. If a diminuendo is made in each bar, an effect introduced by some chorus-masters, much of the power of the figure is lost. A slight dynamic tapering is advisable, no doubt, but to get the exact shade needs skill and patience on the part of the conductor, and considerable command over nuance on the part of the choir. The rhythm afterwards becomes one of the most important features of the movement. A fourth important idea appears in the first soprano part at the tenth bar.



For a while antiphonal passages, founded on this idea and on the opening bars, occupy the field. After two eight-bar phrases, one for each choir, chiefly built up out of the semiquaver idea, the third and fourth motives occur in combination (page 11, [N.]). Shortly before the beginning of the fugue, another feature appears which is clearly of instrumental origin, the descending run which is first heard on page 18, [N.]. Three bars later this figure, so commonly associated with the organ pedal technique, is introduced into the second bass part, clashing strangely with the first bass.

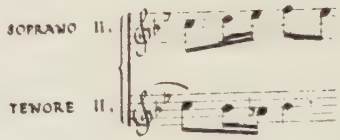


It is this passage and a similar one in 'Komm, Jesu, komm' which Spitta uses to drive home his argument that Bach's method of part-writing in his motets for double choir is entirely different from that used in ordinary choruses. He points out that the writers of eight-part motets antecedent to Bach used the alternating choirs as opposing bodies, that each was a self-contained and complete entity and usually coalesced with the other only at the chief cadences. This principle, he argues, combined with the all-pervading influence of the organ, determined mainly the character of his writing in these works. A long quotation is necessary to state Spitta's case: 'The individuality of Bach's style is most prominent in the motets for double chorus, because here he was impelled most strongly towards the use of homophony. I use this word only to denote the absence of imitative writing. It is not intended to convey the impression that there is any lack of melodic movement in the separate parts. It is just this movement which is no less conspicuous in the homophonous than in the fugal portions, and which testifies with the greatest certainty to the origin of Bach's motet style. These passages did not originate in the nature of the human voice, which excels most in the simplest movements and particularly in the gradations of strength reached by imperceptible degrees in colouring and nuance—they took their rise in the conception of a musical instrument which has no means of embodying the whole force of emotion but by varying degrees of mere external movement within the limits imposed by unalterable strength of tone. The church organ is the parent of these passages that flow up and down and across each other, and its influence may be traced even in the minutest details of their form. In the organ the lack of power to give proper expression to melody and rhythm leads naturally to a greater prominence of purely harmonic effects. Though Johann Christoph Bach, and others of his time, strove to gain their effects

by homophonous movements, a clearly recognisable melody, of however simple a form, is always heard persistently in the upper part. In Sebastian Bach there occur passages—as at the beginning of "Singet dem Herrn"—which can only be regarded as waves of harmony twisted into melody. The astounding boldness of the part-writing finds in this view its explanation and only justification. The grand harmonic portions, developed with the surest and truest instinct, afford firm points of support, or rather of suspension, at the beginning and the end, between which the separate parts can disport themselves at will. Contact and collisions between the parts, nay, even transgressions of the elementary rules of part-writing—notice the octaves between the extreme parts in bars 26-27 of the motet "Singet dem Herrn"—are not avoided, provided only that the harmonic progression is clearly intelligible as a whole.* We cannot but notice that the whole is full of life and movement, but in many passages the effect of Bach's motets in no way depends upon the exact perception of how that movement is obtained. Combinations of parts such as the bass parts referred to are not written by Bach in other places.'

The amazing fugue, which occupies the second portion of the first movement, is one of those climaxes of inventive power and skilful workmanship to which Bach students turn again and again. It has been finely discussed by Parry, and the fact that such notable commentators have written fully upon this work must be the excuse for asking the reader to permit extensive quotations in this chapter. 'One passage may be

* Archdeacon Gardner has called my attention to the following rare consecutives on p. 7 [N.]:



described as illustrating Bach's almost incredible facility in wielding multitudinous parts. The words "Die Kinde Zion sei'n fröhlich" are given in a brilliant fugal subject to the sopranos of the first choir; but at the same time the second choir is in full swing, all parts being busy with the musical material of the section; and in this occupation they persist, as if quite unconcerned with the doings of the first choir, while it goes through the complete fugal exposition. But when that is finished and all eight parts are busy, the second choir seems to become aware of the jubilant fugue subject which the first choir has been singing and begins on its own account on the same subject, but beginning this time from the bottom with the basses, the other voices answering step by step upwards till the whole of the two choirs are engaged in the same brilliant jubilation, which ends with rhythmic phrases of the utmost possible vivacity.' [P.]

Contrary to what one would expect, the effect of animation increases as the number of real parts decreases. The seven strands of pages 25 to 28 [N.] shrink to six on page 29, and to five on page 33, while on pages 36 and 37 there are even passages in four, though all voices are continuously employed. An inferior composer would probably have tried to heighten the interest of the concluding portion by increased complication of texture, whereas Bach gains his desired end through a more subtle understanding of his material. Spitta draws a comparison again with the organ. He points out that the four-part fugues and choruses at the close of the motets for double choir represent the full organ, and that the plan of borrowing voices from the second choir to reinforce the theme as this fugue proceeds is akin to that of adding stop after stop in the progress of an organ piece. 'It was seldom, and in a way of his own, that he introduced a fugue in more than four parts. In this method there was, indeed, a danger of the choruses becoming united into one mass; but a

fugue in which all the parts took an equally active and independent share would be a conscious transgression of the ruling principle of the form, being not so much a union of all the parts to one whole, as the resolution of two factors into eight.' [Sp.] Parry's comment on this number as a whole is characteristic: 'He was not here to convey any tender or emotional meaning, but the enthusiasm of human beings competing with each other in the very exuberance of their utterance of the words "Sing unto the Lord a new song", and in this sense the incisive shouts of "Singet! Singet!" are positively dramatic. Yet this would be impossible and utterly barren in effect but for the immediate answer of the other choir in its more continuous phraseology. In all such things Bach's treatment, though necessarily discussed in its technical aspects, has behind it some human interpretation and human purpose.'

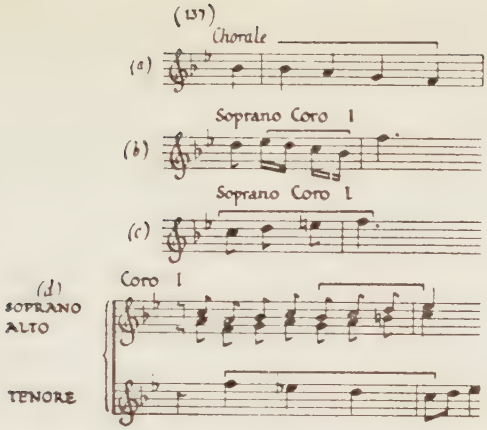
An effective rendering of the first sections of the motet is to begin *maestoso*, making a slight retard before the fugue begins, and commencing the latter piece *piu mosso*. Interesting as is the material allotted to the second choir before it participates in the fugue theme, it should be kept strictly subordinate to the main ideas.

The chorale used in the next section of the motet is the well-known one of 'Nun lob, mein' Seel', den Herren', which strikes a familiar note with English audiences on account of the similarity between its opening line and that of the Old Hundredth. It is assigned to Johann Kugelmann (died 1542), as it first appeared with this hymn in his 'Neus Gesang, mit Dreyen Stimmen' in Augsburg in 1540. The text in the motet is the third verse of the hymn, which is a metrical version of Psalm ciii by Johann Graumann (Poliander) (1487-1541). Settings of this chorale are numerous in Bach's works. The most important, apart from that of the motet, occurs in Cantata 28: 'Gottlob! nun geht das Jahr zu Ende' ('O praise the Lord for all his mercies' [N.], 'Praise God! the year draws to

its closing' [B.], [E.] II, 319; the chorus is issued separately by [N.], 'Now praise, my soul, the Lord our God', well edited by Sedley Taylor). The second movement of this cantata is an elaborate fantasia, in which every line of the first verse of the hymn is worked out fully in the Pachelbel method. It is one of the best-known examples of elaborate chorale treatment, its flexible and wonderfully expressive interpretation of the various lines of the text have often called forth expressions of admiration from musicians. It is written in the so-called motet style, the upper voices are doubled by instruments throughout, and only in a few places does the continuo diverge from the choral bass line. In Cantata 167, 'Ihr Menschen rühmet Gottes Liebe' ('Ye mortals extol the love of the Father' [B.]), the same verse is used as the concluding number. Below an unornamented melody, in a version in triple time, flow independent voice parts, while the orchestra weaves counterpoint in notes of shorter value. The same verse, also in 3-4 time, concludes Cantata 29, which was written for the inauguration of the Town Council of Leipzig in 1731. As befitting such an occasion of municipal grandeur, the cadences are made pompous by flourishes for three trumpets and tympani, the former generally independent of the voices. A version with elaborate instrumental parts occurs in Cantata 51, which is written for soprano, strings, and trumpet. The solo voice sings a slightly embellished version of the tune in triple time, while two violins and continuo supply a richly worked accompaniment. The verse used in this case is 'an addendum to the four published in 1540, and appeared posthumously in a broad-sheet reprint of the hymn at Nuremburg' [T.]. Simple settings occur in Cantata 17, in 3-4 time ([E.] I, 101, [S.] 302), and [C.P.E.B.] 269, in 4-4 time, and 270, in 3-4 time. Neither of the latter is quoted in [E.]. The original form of the tune in 3-4 will be found in [S.] 407.

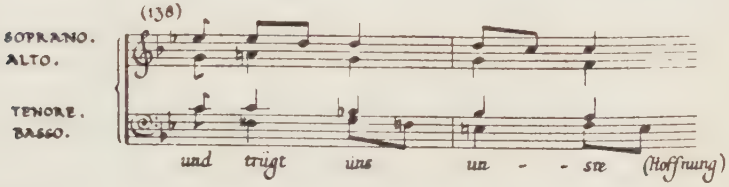
In most of the settings referred to, the text has been one of jubilation, but the third verse, which is used in the motet, speaks of the compassion of the heavenly Father and of the frailty of mankind. It is here treated as a smoothly moving, tender melody and must be sung quietly, with little change of tone and character throughout. The text of the interludes allotted to the second choir is the only part of the libretto which was supplied by the unknown compiler. It is at first a prayer for future compassion, and later, just before the last two lines of the hymn verse, a plea that God may be protector and light to the believer. This last portion has afforded an excellent foil to the mournful soliloquy which forms the latter part of Graumann's stanza. According to Spitta, the lines are written according to the metric scheme of Rist's 'O Ewigkeit, du Donnerwort'. Musically, the interludes are independent of the chorale, unless a connexion is found between the second, third, fourth, and fifth notes of the latter and the corresponding notes of the opening phrase of the soprano of the first choir. If that similarity be considered intentional, then the connexion between the thematic material of the two choirs is a close one, as the little semiquaver run forms the groundwork of the first five interludes and of one of the later ones. Moreover, the sixth and eighth interludes are mostly formed out of imitative passages built on an idea rising stepwise a fourth, and the last interlude and the short epilogue are constructed on a similar figure, but moving in crotchets and descending, accompanied by a counterpoint of quavers, in thirds, in which the previously heard idea is present. For the sake of comparison various forms are given on p. 248.

The movement in thirds, contrasting with the chorale-like tenor, is a noteworthy feature of the last and longest interlude and of the epilogue. The idea is not new, as it had been anticipated in the sixth and eighth interludes, but there it was only used fragmentarily. After

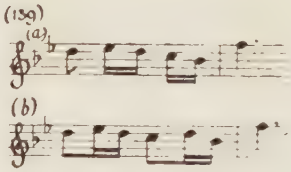


the long passages constructed on similar principles throughout, the simple direct motion, easily followed and fresh in character, is an admirable contrast. The colour cast by the high placing of the two female voices against the low notes of the two male voices, where the four parts first use the progression in thirds (bar 47 of this movement), is novel in the motet, and, indeed, unusual in the composer's works. There is another resemblance, though slight; it is possibly accidental. Those curious may compare the bass of the seventh line of the chorale with the imitations of the following interlude.

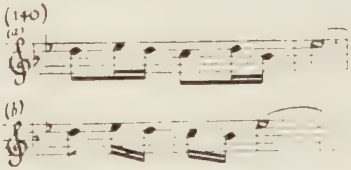
There is a puzzling statement in [Sp.]; he says that the third verse of the hymn is 'interrupted by fragments of the first chorus introduced as interludes'. But the thematic connexions are slight. The soprano, alto, and tenor in bar 51 (Ex. 138) of this movement may be held



to be derived from the passage already quoted to 'ein neues Lied'. (Ex. 135.) The opening phrase of the first soprano in the chorale fantasia is akin to the first movement.



There is a resemblance between the first soprano parts of pages 11 and 49. [N.]



But these are scarcely sufficient to justify the statement that the interludes are fragments of the first movement. The writer has not been able to consult the original edition of Spitta, but is inclined to think that the translator has confused first choir and first chorus.

Besides varying the material upon which the interludes are based, Bach takes care to avoid the monotony which might easily arise with such a long tune were the lines separated by regular episodes. In no case do two successive interludes have the same length, as is shown by the following table:

2 . 3 . 2 . 3 . 2 . 5 . 2 . 4 . 2 . 10

(the principal accents only are counted). The epilogue is practically the same as the last interlude, but in the tonic throughout instead of the dominant, and with parts inverted. The lines of the chorale are all placed singly except the last two, which are grouped together, and preceded by the longest interlude.

Spitta opines that the motet was intended for New Year's Day; the hymn is also one for the New Year; the cantata 'Gottlob, nun geht das Jahr', No. 28, in which the vigorous first verse of the hymn is inserted, is for the Sunday after Christmas. There is reason to think that originally the contemplative hymn verse fitted more closely into the scheme of the libretto, and led less abruptly into the closing two movements than it does at present. Referring to 'Komm, Jesu, komm', and 'Singet dem Herrn', Spitta, in a footnote, says: 'The autographs of both motets are in the Royal Library in Berlin. They are published by Breitkopf and Härtel as Nos. 1 and 6 of the collection before mentioned, but with spurious time-indications and many alterations of the text, which are probably due to J. G. Schicht, Cantor of the Thomasschule, 1810-1823. Below the second section of the last motet, in the autograph score, stand the words "The second verse is like the first, except that the choirs change about, the first choir singing the chorale, and the second the aria". The second verse must probably have been the fourth verse of the hymn, but Bach must have found that in this way the work would be too long, for in the original parts the interchange between the choirs is not found. The connexion of the Psalm-verse which follows is, in fact, not very obvious.'

In order that readers may compare the supposed original scheme with its present form, a rough translation of the deleted stanza is given: 'God's mercy stands firm, and endures for ever among his beloved ones, who fear Him always, and who hold fast to His covenant. He reigns in the kingdom of heaven. Ye mighty angels, rule over His praises, serve and honour the great Lord, and exercise His holy word. My soul shall also add to His praise in all places.' This verse does not agree with the character of the second movement as well as does the other, so Bach's reasons for

its omission may not have been wholly due to the question of length, as he was not very considerate of the feelings of his congregation in the matter of protracted service music. At any rate, it would be interesting to hear the motet in the supposed original version.

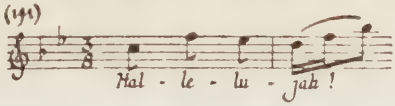
A brilliant exultant movement, based on the second verse of Psalm cl, connects the chorale fantasia with the final fugue. Here again we see the composer's method of treating the two choirs as different manuals of the organ, and not as a single body. With the exception of the closing bar, all is sung antiphonally, and when the choirs do unite in a final shout of joy before the fugue subject is announced, there is practically no eight-part writing. Were it not for this view of Bach's outlook on compositions of this class, we might even accuse him of inferior workmanship in these closing bars.

As with two of the other eight-part motets, the concluding number is for four voices. In 'Komm, Jesu, komm' and 'Der Geist' the closing movement is a chorale, but here the culmination is 'an extremely brilliant fugue, in which both choirs join with rushing volume of sound, suggesting the utmost exuberance'. [Sp.]* He seizes on the chief vowels of the short verse which forms the text (Psalm cl, 6), the initial syllables of 'Alles' ('all'), 'Odem' ('breath'), and 'lobe' ('praise'), and the final syllable of 'Hallelujah', and produces a vivid, living mass of sound, by giving to them florid passages in profusion, and by pitting against them counterpoints in quavers. These bristle with repeated notes, which compel the singers to deliver them in a brisk detached manner which adds animation and an almost breathless exhilaration to the chorus. 'One little touch at the end is almost quaint in its sincere humanity, for the uplifting of the human feeling in the last phrase of the "Hallelujah!" as given to the

* Archdeacon Gardner points out that the opening of this fugue is irregular, the bass leading off with the Answer. He suggests that there has been a mistake in copying.

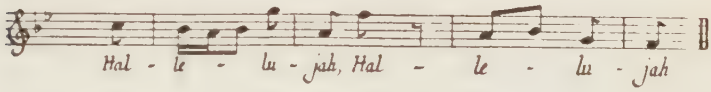
sopranos, almost bursts the bounds of exact decorum.

(141)



yet its sincerity and aptness to the situation make it genuinely inevitable.' [P.] Another little soprano passage is just as human. It suggests a merry laugh.

(142)



Any discussion of 'Singet dem Herrn' would be incomplete without reference to the famous scene where Mozart was enthralled by the power of Bach. The incident is a familiar one, but as it is one of the finest examples of tribute paid by one genius to another it must needs be quoted. Not only can we not pass it by, but it will form a better conclusion to these little studies than is possible from the pen of the writer.

'At Leipzig, Mozart became acquainted with the vocal compositions of Sebastian Bach. Doles made the St. Thomas' choir sing him the wonderful eight-part motet, "Singet dem Herrn ein neues Lied". His surprise at the flow of melody, wave upon wave, passed all bounds; he listened with rapt attention, and exclaimed with delight: "That is indeed something to take a lesson from!" When he heard that the St. Thomas' School possessed several other motets by Bach, he begged to see them, and no score being accessible, he surrounded himself with the parts, and was buried in study until he had worked them all out; then he asked for copies of the motets.' (Jahn, 'Life of Mozart'.)

NOTE TO APPENDICES

THE objects of Appendices I and II are to show: (1) what combination of instruments is assigned to each cantata, and (2) what combinations may be used when the original are not available.

The principles on which suggestions of substitution and omissions are made have already been explained, but a short summary may be advisable here.

Some old instruments are only possible in large centres, where collectors possess specimens or where painstaking conductors have them specially made. Unless substitutes are found for these, many cantatas cannot be given. Most cantatas are quite within the powers of the average church choir or small choral society. Are they to be left unperformed because obsolete instruments are not to be found, or even because good wind players are scarce? Strings are generally easily available; the substitution of a violin for an oboe is more effective than filling in the part on a piano or organ, and it is infinitely better that the music should be heard in this altered form than that it should not be given at all.

Let us take two concrete examples of church cantatas which have already been discussed.

'Du Hirte Israel', No. 104, is a most attractive work, not difficult chorally and containing delightful solo numbers. But Bach demands, in addition to the strings, two oboes and a taille in the first chorus, and first and second oboe d'amore in the tenor solo, while one of these doubles the first violin in the bass aria. A single oboe d'amore is a rarity, two are generally impossible. The tenor aria is quite beautiful with two solo violins instead of wood-wind. In the opening chorus the three reeds either double the voices or the strings. No doubt the pastoral character of the number is greatly enhanced by the presence of the wind instruments, but they can be done without. The whole cantata sounds very beautiful with strings only; it can be given with small forces, and presents few difficulties. Surely it is better that it should be heard so than confined to the pages of the Bachgesellschaft volumes. 'Du Friedenfürst', No. 116, requires first and second oboe d'amore in the first chorus, and one in the alto aria. The second oboe has only a few independent bars, most of its duty is to double. To neglect the cantata because of the lack of a second oboe d'amore would be absurd, as the bars of independent movement can be given to strings with only a very slight loss. Should only an ordinary oboe be obtainable, the omission of a few notes or the transposition of an occasional phrase an octave

higher makes but little difference to the effect of the chorus as a whole. Even in the aria, with a little skill the obbligato part can be arranged for an oboe. No one can plead that it is right to relegate the cantata to obscurity for the sake of a phrase or two.

It is acknowledged fully that the effect of these now relatively unknown instruments brings us much nearer to the correct understanding of the master. Nothing, for instance, can reproduce fully the lovely quality of the oboe d'amore. *It must be clearly understood that suggestions of substitution and omissions are made in the following pages only because the majority of conductors have no other means of performing the works.* Wherever the original instrumentation is possible, of course, it should be reproduced. Unless this is perfectly clear, the following tables may cause serious misunderstandings.

Suggestions are made on the following three bases :

(1) the omission of doubling instruments, (2) the replacing of obsolete by modern instruments, and (3) the replacing of flutes, oboes, etc., by strings where, as in small centres, wood-wind players are not to be found.

The following shows at a glance how unobtainable instruments may be replaced :

For violino piccolo—use violin.

For violetta—use viola.

For viola d'amore—use viola. (Sometimes the part is effective on a muted violin.)

For viola da gamba—use violoncello.

For violoncello piccolo—use either viola or violoncello. (Sometimes it is necessary to divide the part between the two.)

For violone—use contrabass.

For corno da caccia and corno da tirarsi (horn with slide)—use horn.

For tromba da tirarsi (slide trumpet), Clarino, Principale—use trumpet.

For cornetto—use trumpet. (Sometimes, if the pitch be low, a horn may be substituted.)

For flute à bec—use flute.

'Flauto traverso' is, of course, the ordinary flute, 'flauto piccolo' is the original name for the instrument we now call merely 'piccolo.'

The Lituus was probably a treble instrument of the serpent family. Where three or four trumpets are required, the first and second are always given very high parts, and generally need instruments of especial make. It is only very rarely that these parts can be played on ordinary trumpets. The third and fourth trumpets are always low, and can be played on the instrument in common use.

A continuo part is *always* understood. This may be either organ or piano. The former is the better, as it blends more satisfactorily, but where no organ is to be found a piano must be used. Considerable skill and care are needed, so that it 'fills up' without asserting itself.

The percussive character of the instrument must be modified as far as is possible. Much depends upon the character of the piano employed; some are easy to conceal, others assert themselves to an irritating degree. It is generally well, where a piano is supplying the continuo part, to use it in its middle and low registers almost exclusively. Where only figured bass is indicated it is rarely that piano and string basses only can be made to sound satisfactory; it is better to omit the strings. Where it is suggested that woodwind parts may be played by extra desks of strings, care has been taken that such an arrangement should not obscure the part writing. It is not always that this is possible. It should be remembered that a modern trumpet can be employed to double the chorale-melody in elaborate choruses, even where it is not marked. Schweitzer is of opinion that players were simply told which melody was to be used, and that they played from memory. Thus no parts exist in such cases. The tone of the trumpet is not suitable to the character of every chorus; the conductor will use his own judgement as to whether it is in keeping with the number. The spelling of the [B.G.] edition in the original specifications has been retained, merely as a matter of curiosity.

EXPLANATION OF SIGNS AND ABBREVIATIONS

Capital letters and Roman numerals refer to the instrumental groups listed in Table I.

Arabic numerals indicate the number of the cantata.

Where the number of the cantata or the number of the instrumental combination is given without brackets, Bach's original scoring is indicated.

Where either is given in brackets, it means that this combination may be used, but that it is not the original scoring.

Where instruments are named in square brackets, it means that they merely double, that they have not independent counterpoints.

(o) indicates that the trumpet part does not lie high, and can be played on an ordinary orchestral trumpet. This indication is not given in the case of three or four trumpets, as Bach's practice with these is invariable, see above.

The closing indication in Table II refers to the solo vocal forces needed. S.A.T.B. indicate the ordinary solo voices; where one or more are enclosed in square brackets it means that if certain movements are taken chorally, these soloists may be dispensed with.

Chs. indicates that a fully developed chorus is introduced. Chl. that only a chorale, either in the simplest form or only very slightly elaborated. This distinction may be helpful, as a plain chorale can be sung by a quartet of voices if no choir is available. Unless otherwise indicated, it is understood that the chorus or chorale is in four parts. Cantatas marked with an asterisk are issued with English words*.

It has not been thought necessary to add all these asterisks in Table I, a reference to Table II is all that is needed. A complete list of these is given in Appendix II. Table III is given merely to facilitate reference to Table II.

In Appendix II the sign † indicates that the choral work is relatively simple.

* Some of these appear in publishers' lists as 'in the press,' and may have been delayed through war conditions.

APPENDIX I

TABLE I

INSTRUMENTAL COMBINATIONS

A

SOLO INSTRUMENTS, WITHOUT ORCHESTRA

I. *Violino.*
(158), (160).
II. *Violino. Oboe.*
158 [oboe].
III. *Violino. Fagotto.*
160 [Fagotto].
IV. *Violino. Flauto* 1, 2.
(189).
V. *Violino* 1, 2. *Flauto.*
(189).
VI. *Violino. Flauto Traverso. Oboe.*
189.
VII. *Viola a'amore. Viola da gamba. Flauto Traverso. Oboe.*
152.

B

STRINGS ONLY

I. *Ordinary Strings.* (*Violino* 1, 2. *Viola. Violoncello. Violone*).
(2), (13), (38), (44), (45), (56), (57), (58), (64), (68), (86), (8[illegible]), (98), (104), (105), (121), (122), (133), (144), 153, (155), (1[illegible]4), (165), (166), (167), (168), (176), (179), 196.
II. *Strings. Organ obbligato.*
(53), (170) (Organo a due Clavier).
III. *Violino* 1, 2. *Viola* 1, 2. *Violoncello. Violone.*
(4), 54, (61), (131).
IV. *Strings with extra desks as substitutes for woodwind.*
(6), (10), (17), (22), (23), (27), (28), (36), (62), (82), (108), (111), (114), (117), (118), (124), (132), (134), (135), (140), (141), (151), (152), (156), (159), (163), (170) (organ obbligato, with two extra 'cello lines), (183), (185), (186).
V. *Strings with extra desks. Organ obbligato.*
(35), (73), (169), (188).
VI. *Ordinary strings. Campanella.* (Bells).
53.

C

STRINGS AND FLUTE (S).

I. *Strings. Flauto.*
(45), (94). (151).

II. *Violino Concertante. Violino. Viola* 1, 2. *Violoncello. Violone. Flauto.*
182.

III. *Strings with extra desks. Flauto.*
(8), (78), (96), (99), (114), (117), (152).

IV. *Strings. Optional Flute. Organ obbligato a due clavier.*
(170).

V. *Strings. Flauto traverso* 1, 2.
(117), (164), 173, 184.

VI. *Strings. Flauto traverso* 1, 2. *Organo obbligato.*
161.

VII. *Viola da gamba* 1, 2. *Violoncello. Violone. Flauto* 1, 2.
106.

VIII. *Viola* 1, 2, 3, 4. *Violoncello. Violone. Flauto* 1, 2.
(18).

IX. *Strings. Flauto* 1, 2, 3.
(122).

D

STRINGS AND OBOE (S).

I. *Strings. Oboe.*
(10), 22, 32, (36), (56), (64), (68), 82, 84, (85), (98), (105), (108), (116), (124), (131), 132, (144), (152), 156, (159), (163) (with two extra 'cello lines), (164) [Oboe], 166, (167) [Oboe], (176), (185).

II. *Violino. Viola* 1, 2. *Violoncello. Violone. Oboe.*
(131).

III. *Strings. Oboe. Organo obbligato.*
(49), 188.

IV. *Strings. Oboe* 1, 2.
(2) [Oboe 1, 2], (3), (10), 17, (23), 33, (36), (37), (38), (44), (45), 47 (see D V), (60), (62), (68), 72, 86, (92), 93, (97), (105), 111, (113), (114), (116), (117), (118), (133), 134, (135), (138), (139), 141, (154), (164) [Oboe 1, 2], (168), (176) [Oboe 2], (178), (186), 187, 193.

V. *Strings. Oboe* 1, 2. *Organo obbligato.*
(27), 47 (Schweitzer thinks that 'Organo obbligato' should be 'Violino obbligato'), 73, (169).

VI. *Strings. Violoncello piccolo. Oboe* 1, 2.
85.

VII. *Strings. Violino concertante. Oboe* 1, 2.
(7), (177).

VIII. *Strings. Violino piccolo (or Flauto Traverso). Oboe* 1, 2
102.
IX. *Strings. Oboe* 1, 2, 3.
(194).

E

STRINGS. FLUTE (S) AND OBOE (S).

I. *Strings. Flauto. Oboe.*
(9), (55), (94), (99), (115), (118), (125), (157).
II. *Strings. Flauto Traverso. Oboe* 1, 2.
(45), (78), 102. (Flauto traverso or Violino piccolo), (113), (114).
III. *Strings. Piccolo and Flauto (one player). Oboe* 1, 2.
(96).
IV. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2.
39, 45, (107), (117), (123), 142, 164 [Oboe 1, 2], (180), 192.
V. *Violin* 1, 2. *Viola* 1, 2. *Violoncello* 1, 2. *Violone. Flauto* 1, 2. *Oboe* 1, 2.
(198).
VI. *Strings. Flauto Traverso. Oboe* 1, 2, 3.
(26).

F

COMBINATIONS INCLUDING OBOE D'AMORE

I. *Strings. Oboe d'amore.*
(36), (64), (108), (116), (121), (124), 144, (167).
II. *Strings. Violoncello obbligato* 1, 2. *Oboe d'amore.*
163.
III. *Strings. Optional Flute. Oboe d'amore. Organo obbligato a due clavier.*
170 [oboe d'amore].
IV. *Strings. Violoncello Piccolo. Oboe d'amore. Organo obbligato.*
49.
V. *Strings with extra desks. Oboe d'amore.*
(27).
VI. *Strings. Oboe. Oboe d'amore.*
(3), (7) (with Violino Concertante), (36), (37), (60), (87), (92), (113), (117), (133), (138), (139), (154), (167) (one oboist), (168), (178).
VII. *Strings. Flauto Traverso. Oboe d'amore.*
9, 55, (94), (115), 151.
VIII. *Violino* 1, 2. *Violetta. Flauto Traverso. Oboe and Oboe d'amore (one player).*
157.
IX. *Strings. Flute. Oboe. Oboe d'amore.*
(8), (81), (94), (113), (125) (one oboist).

X. *Strings. Flute* 1, 2. *Oboe. Oboe d'amore.*
(107), (123).

XI. *Strings. Flauto Traverso. Oboe* 1, 2, *and Oboe d'amore* (*two players*).
94, (101), (117).

XII. *Strings. Oboe d'amore* 1, 2.
(3), 36, 37, (60), (87), 92, (104), 108 [Oboe d'amore 2], (116), (133), 138, 139, (154), 168.

XIII. *Strings. Violino Concertante. Oboe d'amore* 1, 2.
7.

XIV. *Strings. Oboe* 1, 2, *and Oboe d'amore* 1, 2 (*two players*)
(87) [Oboe 1, 2], 154 [Oboe 1, 2], 178.

XV. *Strings. Flauto Traverso. Oboe* 1, 2, *and Oboe d'amore* 1, 2 (*two players*).
113, 117.

XVI. *Strings. Flauto Traverso.* 1, 2. *Oboe d'amore* 1, 2.
(107), 123.

XVII. *Strings. Flûte à bec* 1, 2. *Oboe d'amore* 1, 2.
81.

XVIII. *Violino* 1, 2. *Viola* 1, 2. *Violoncello* 1, 2. *Contrabass Flauto* 1, 2. *Oboe* 1, 2, *and Oboe d'amore* 1 *or* 1, 2 (*two players*).
(198).

XIX. *Violino* 1, 2. *Viola. Viola da gamba* 1, 2. *Liuto* 1, 2. *Violone. Flauto Traverso* 1, 2. *Oboe* 1, 2, *and Oboe d'amore* 1, 2 (*two players*).
198.

G

COMBINATIONS INCLUDING TAILLE AND OBOE DA CACCIA

I. *Strings. Oboe* 1, 2. *Taille.*
(28), 56 [Oboe 2. Taille, except for 6 notes], 57 [Oboe 1, 2. Taille], 58 [Oboe 1, 2. Taille], (68), 98 [Oboe 2. Taille], (140), (186) [Taille].

II. *Strings. Oboe* 1, 2. *Taille. Organo obbligato.*
35, 169 [Taille, except for 14 notes].

III. *Strings. Flute. Oboe* 1, 2. *Taille and Oboe d'amore* (*one player*).
(101), (146) (with organ obbligato).

IV. *Strings. Oboe* 1, 2, *Taille, and Oboe d'amore* 1, 2 (*three players*).
104 [Oboe 1, 2. Taille].

V. *Strings. Flauto Traverso. Oboe* 1, 2, *Taille, and Oboe d'amore*, 1, 2 (*three players*). *Organo obbligato.*
146.

VI. *Strings. Flauto Traverso* 1, 2, 3. *Oboe* 1, 2. *Taille.*
122 [Oboe 1, 2. Taille].

VII. *Strings. Flauto Traverso* 1, 2. *Oboe da caccia.*
13.

VIII. *Strings. Oboe* 1, 2. *Oboe da caccia.*
176 [Oboe 2. Oboe da caccia].
IX. *Strings. Violino Concertante. Oboe* 1, 2, *and Oboe da caccia (two players).*
(177).
X. *Strings. Violoncello Piccolo. Oboe* 1, 2. *Oboe da caccia.*
6.
XI. *Strings. Violoncello Piccolo. Flauto Traverso* 1, 2. *Oboe. Oboe da caccia.*
180.
XII. *Strings. Oboe* 1, 2, *and Oboe da caccia (two players). Organ obbligato.*
(27).
XIII. *Strings. Oboe,* 1, 2. *Oboe da caccia* 1, 2.
87 (3 oboists) [Oboe 1, 2], 179 (2 oboists), [Oboe 1, 2], (183).
XIV. *Strings. Oboe* 1, 2, 3. *Oboe da caccia.*
(183).
XV. *Strings. Violoncello Piccolo. Oboe d'amore* 1, 2. *Oboe da caccia* 1, 2.
183.

H

COMBINATIONS INCLUDING BASSOON

I. *Strings. Fagotto*
155, 165 [Fagotto]
II *Violino* 1, 2. *Violoncello Violone. Fagotto.*
150.
III. *Violino* 1, 2. *Viola* 1, 2. *Violoncello. Violone. Fagotto.*
61 [Fagotto].
IV. *Strings. Oboe. Fagotti.*
159 [Fagotti].
V. *Violino* 1. *Viola* 1, 2. *Violoncello. Violone. Oboe. Fagotto.*
131 [Fagotto].
VI. *Strings. Oboe* 1, 2. *Fagotto.*
42, 44 [Fagotto], 97 [Fagotti specified) [Fagotti].
VII. *Strings. Oboe* 1, 2, 3. *Fagotto.*
194 [Fagotto].
VIII. *Viola* 1, 2, 3, 4. *Violoncello. Violone. Flauto Traverso* 1, 2 *Fagotto.*
18 [Fagotto].
IX. *Strings. Violino Concertante. Oboe* 1, 2, *and Oboe da caccia (two players). Fagotto obbligato.*
177.
X. *Strings. Oboe* 1, 2. *Taille and Oboe da caccia (one player). Fagotto.*
186 [Taille. Fagotto].

J

COMBINATIONS INCLUDING ONE HORN

I. *Strings. Corno.*
(14), (16), (68) [Corno], 90, (105) [Corno], (162).

II. *Strings with extra desks. Horn.*
(62) [Horn], (73), (114) [Horn], (140) [Horn].

III. *Strings. Oboe. Horn*
(124) [Horn].

IV. *Strings. Oboe* 1, 2. *Corno.*
(16) [Oboe 1, 2], (60) [Corno], 62 [Corno], 73 [Corno], 89, 105 [Oboe 2. Corno], (136).

V. *Strings. Oboe* 1, 2. *Corno da caccia.*
14, 109.

VI. *Strings. Flauto Traverso. Oboe* 1, 2. *Corno.*
78 [Corno], (96) [Corno], 114 [Corno].

VII. *Strings. Flauto Traverso. Oboe* 1, 2, 3. *Corno.*
26 [Corno].

VIII. *Strings. Oboe d'amore. Corno.*
(116) [Corno], 124 [Corno].

IX. *Strings. Flauto Traverso. Oboe d'amore. Corno.*
99 [Corno].

X. *Strings. Violoncello Piccolo. Flauto Traverso. Oboe d'amore. Corno.*
115 [Corno].

XI. *Strings. Oboe. Oboe d'amore. Corno.*
(60) [Corno], (95), 136.

XII. *Strings. Flauto Traverso. Oboe and Oboe d'amore (one player). Corno.*
125 [Corno].

XIII. *Strings. Oboe d'amore* 1, 2. *Corno.*
60 [Corno], (95), 116 [Corno].

XIV. *Strings. Flauto Traverso. Oboe d'amore* 1, 2. *Corno.*
8 [Corno]. See J—XV.

XV. *Strings. Flauto Traverso. Oboe d'amore* 1, 2. *Corno da tirarsi.*
67.

XVI. *Strings. Flauto Traverso* 1, 2. *Oboe d'amore* 1, 2. *Corno da caccia.*
107 [Corno da caccia].

XVII. *Strings. Violetta (or Oboe da caccia). Oboe* 1 2, *and Oboe da caccia (two players). Corno da caccia.*
16 [Oboe 1, 2].

XVIII. *Strings. Oboe* 1, 2, *and Oboe da caccia (two players). Corno. Organo obbligato.*
27 [Corno].

XIX. *Strings. Flauto Traverso* 1, 2. *Oboe da caccia* 1, 2. *Corno da tirarsi.*
46 [Oboe da caccia 2].
XX. *Strings. Violino Piccolo. Oboe* 1, 2. *Taille. Corno.*
140 [Corno].
XXI. *Strings. Oboe* 1, 2, *and Oboe d'amore* 1, 2 *(two players). Corno.*
95.
XXII. *Strings. Corno da tirarsi. Fagotto.*
162 [Fagotto].

K

COMBINATIONS INCLUDING TWO AND THREE HORNS

I. *Strings. Oboe* 1, 2. *Corno* 1, 2.
40, (112).
II. *Strings with extra desk. Flute. Corno* 1, 2. *Tympani.*
(100).
III. *Strings. Flauto. Oboe. Corno* 1, 2. *Tympani.*
(100).
IV. *Strings. Violino obbligato. Oboe* 1, 2. *Corno* 1, 2.
83.
V. *Strings. Oboe* 1, 2. *Corno* 1, 5. *Tympani.*
(79).
VI. *Strings. Flauto. Oboe* 1, 2. *Corno* 1, 2. *Tympani.*
(79).
VII. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2. *Corno* 1, 2. *Tympani.*
79 [Flauto Traverso 1, 2. Double oboes. One number is marked Oboe *or* Flute].
VIII. *Strings. Flauto Traverso. Oboe d'amore. Corno* 1, 2. *Tympani.*
100.
IX. *Strings. Oboe d'amore. Corno* 1, 2.
(88).
X. *Strings. Oboe. Oboe d'amore. Corno* 1, 2.
(88) [Oboe], (112).
XI. *Strings. Oboe d'amore* 1, 2. *Corno* 1, 2.
(88) [Oboe d'amore 2], 112.
XII. *Strings. Oboe* 1, 2, 3. *Corno* 1, 2. *Tympani.*
91.
XIII. *Strings. Violino Concertante* 1, 2. *Oboe. Oboe da caccia. Corno* 1, 2.
(1).
XIV. *Strings. Oboe d'amore* 1, 2. *Taille. Corno* 1, 2.
88 [Oboe d'amore 2. Taille].
XV. *Strings. Violino Concertante* 1, 2. *Oboe da caccia* 1, 2. *Corno* 1, 2.
1.

XVI. *Strings. Flauto* 1, 2. *Oboe. Oboe da caccia. Corno* 1, 2.
(65).
XVII. *Strings. Flauto* 1, 2. *Oboe da caccia* 1, 2. *Corno* 1, 2.
65.
XVIII. *Strings. Oboe* 1, 2, 3. *Fagotto. Corno* 1, 2.
52.
XIX. *Violino* 1, 2, 3. *Viole* 1, 2, 3. *Violoncello* 1, 2, 3. *Violone. Oboe* 1, 2. *Taille. Fagotto. Corno da caccia* 1, 2.
174 [Fagotto].
XX. *Strings. Fagotto. Corno da caccia* 1, 2, 3. *Tympani.*
143.

L

COMBINATIONS INCLUDING ONE TRUMPET

I. *Strings. Tromba.*
(24) (o), 51, 77, 90, (133) (o) [Tromba], (147), (148), (181), (o, with slight alterations).
II. *Strings with extra desks. Tromba.*
(10) (o), (75), (76), (126), (140) (o) [Trumpet].
III. *Strings. Oboe. Trumpet.*
(48) (o), (70) (o), (167) (o) [Trumpet], (181) (o, with slight alterations) [Oboe], (185) (o).
IV. *Violin* 1, 2. *Viola* 1, 2. *Violoncello. Contrabass. Oboe. Trumpet.*
(12).
V. *Strings. Flauto Traverso. Oboe. Tromba.*
181 [Flute. Oboe].
VI. *Strings. Oboe* 1, 2. *Tromba.*
10 (o), (24) (o), 48 (o) [Oboe 2], (75), (76), 126, (133) (o) [Tromba].
VII. *Strings. Oboe* 1, 2. *Tromba da tirarsi.*
5, 77.
VIII. *Strings. Oboe d'amore* 1, 2. *Cornetto.*
133 [Cornetto].
IX. *Strings. Violin Concertante or Flute. Oboe* 1, 2. *Tromba.*
(103).
X. *Strings. Flauto. Oboe* 1, 2. *Tromba.*
145 [Viola].
XI. *Strings. Flauto* 1, 2. *Oboe* 1, 2. *Tromba.*
127 (o, with some slight alterations).
XII. *Strings. Oboe* 1, 2, 3. *Tromba da tirarsi.*
20.
XIII. *Strings. Oboe. Oboe d'amore. Tromba.*
(24) (o), (75), (103) (with Violin Concertante), (133) (o) [Trumpet].
(147).

XIV. *Strings. Flauto. Oboe. Oboe d'amore. Tromba.*
(103), (145) [Viola].

XV. *Strings. Viola da gamba. Oboe* 1, 2, *and Oboe d'amore* [illegible]. *Tromba.*
76.

XVI. *Strings. Oboe d'amore* 1, 2. *Tromba.*
(24) (o), (103) (with Violino Concertante), (147).

XVII. *Strings. Flauto Traverso. Oboe d'amore* 1, 2. *Tromba.*
(103), 145 [Viola].

XVIII. *Strings, Oboe* 1, 2, *and Oboe d'amore* 1, 2 (*two players*). *Clarino.*
24 [Oboe 1, 2] (o).

XIX. *Strings. Violino Concertante or Flauto Traverso. Flauto Piccolo. Oboe d'amore* 1, 2. *Tromba.*
103 [Flauto Piccolo].

XX. *Strings. Oboe* 1, 2. *Taille. Tromba.*
148.

XXI. *Strings. Oboe and Oboe da caccia. (one player). Clarino.*
167 (o) [Oboe, Clarino].

XXII. *Strings. Oboe d'amore* 1, 2; *or Oboe d'amore and Oboe da caccia* 1, 2 (*two players*). *Fagotto. Tromba.*
(147).

XXIII. *Strings. Flauto Traverso* 1, 2. *Oboe da caccia* 1, 2. *Tromba da tirarsi.*
46 [Oboe da caccia 2].

XXIV. *Strings. Oboe or Oboe d'amore. Horn* 1, 2. *Tromba.*
(128) (either Oboe or Oboe d'amore might be dispensed with, or both).

XXV. *Strings. Oboe* 1, 2, *Oboe da caccia, and Oboe d'amore* (*three players*). *Corno* 1, 2. *Tromba.*
128 [Oboe 1, 2. Oboe da caccia].

XXVI. *Strings. Oboe. Fagotto. Tromba* (o) (*or Oboe*).
185 [Fagotto].

XXVII. *Strings. Violoncello Obbligato. Oboe. Fagotto. Tromba.*
70 [Fagotto] (o).

XXVIII. *Violino* 1, 2. *Viola* 1, 2. *Violoncello. Violone. Oboe. Fagotto. Tromba.*
12 [Fagotto].

XXIX. *Strings. Oboe* 1, 2. *Fagotto. Tromba.*
66, (75) [Fagotto].

XXX. *Strings. Oboe* 1, 2, *and Oboe d'amore* (*two players*). *Fagotti* (*in unison*). *Tromba.*
75 [Fagotti].

XXXI. *Strings. Oboe* 1, 2, *Oboe d'amore, and Oboe da caccia* 1, 2 (*two players*). *Fagotto. Tromba.*
147 [Oboe 1, 2].

M

COMBINATIONS INCLUDING TWO TRUMPETS

I. *Strings. Trumpet* 1, 2.
(175).
II. *Strings. Tromba* 1, 2. *Tympani.*
59.
III. *Strings. Violoncello Piccolo. Flauto Traverso* 1, 2, 3. *Tromba* 1, 2.
175.

N

COMBINATIONS INCLUDING THREE TRUMPETS

I. *Strings. Tromba* 1, 2, 3. *Tympani.*
(19), (29) (with extra violin line), (31) (with extra violas and 'cellos), (43), (171), (172) (with extra viola line).
II. *Strings. Clarino* 1, 2. *Principale. Tympani.*
(*Same as* N—I).
15.
III. *Strings. Oboe. Tromba* 1, 2, 3. *Tympani.*
(21), (29), (31) (with extra viola and 'cello lines).
IV. *Strings. Oboe* 1, 2. *Tromba* 1, 2, 3. *Tympani.*
(31) [Oboe 2] (with extra viola and 'cello lines), 43, 137, 171.
V. *Strings. Oboe* 1, 2. *Tromba* 1, 2, 3. *Tympani. Organo obbligato.*
29 [Oboe 2].
VI. *Strings. Flauto. Oboe* 1, 2. *Tromba* 1, 2, 3. *Tympani.*
(30), (129).
VII. *Strings. Oboe* 1, 2, 3. *Tromba* 1, 2, 3. *Tympani.*
(31) [Oboe 2, 3] (with extra viola and 'cello lines), 50, (69), (110), (130), (190).
VIII. *Strings. Violoncello Piccolo. Oboe* 1, 2, 3. *Tromba* 1, 2, 3. *Tympani.*
41.
IX. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2. *Tromba* 1, 2, 3. *Tympani.*
11, (30), 34, 191.
X. *Strings. Flauto Traverso. Oboe* 1, 2, 3. *Tromba* 1, 2, 3. *Tympani.*
130.
XI. *Strings. Flauto Traverso* 1, 2, *Oboe* 1, 2. *Oboe d'amore. Tromba* 1, 2, 3. *Tympani.*
30 (2 oboists), (110).
XII. *Strings. Violino Concertante. Oboe. Oboe d'amore. Tromba* 1, 2, 3. *Tympani.*
(120).

XIII. *Strings. Oboe* 1, 2, 3, *and Oboe d'amore* (*three players*). *Tromba* 1, 2, 3. *Tympani.*

(69), 190.

XIV. *Strings. Violino Concertante. Oboe d'amore* 1, 2. *Tromba* 1, 2, 3. *Tympani.*

(19) (without violino concertante), 120.

XV. *Strings. Flauto Traverso. Oboe* 1, 2, *and Oboe d'amore* (*two players*). *Tromba* 1, 2, 3. *Tympani.*

129.

XVI. *Strings. Oboe* 1, 2, *Taille, and Oboe d'amore* 1, 2 (*three players*). *Fagotto. Tromba* 1, 2, 3. *Tympani.*

19 [Oboe 1, 2. Fagotto].

XVII. *Strings. Violino Solo. Oboe* 1, 2. *Oboe da caccia. Tromba* 1, 2, 3. *Tympani.*

74.

XVIII. *Strings. Oboe* 1, 2, *Taille, Oboe d'amore* 1, 2, *and Oboe da caccia* (*three players*). *Tromba* 1, 2, 3. *Tympani, Organo obbligato.*

80.

XIX. *Strings. Flauto* 1, 2. *Oboe* 1, 2, *and Oboe d'amore* (*two players*). *Tromba* 1, 2, 3. *Tympani.*

(195) [Horn 1].

XX. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2, *and Oboe d'amore* 1, 2 (*two players*). *Corno* 1, 2. *Tromba* 1, 2, 3. *Tympani.*

195 [Corno 1].

XXI. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2. *Fagotto. Tromba* 1, 2, 3. *Tympani. Organo obbligato.*

71.

XXII. *Strings. Oboe* 1, 2, 3. *Fagotto. Tromba* 1, 2, 3. *Tympani.*

(31) (with extra viola and 'cello lines) [Oboe 2, 3. Fagotto], (69) [Fagotto except for 4 notes], (110) [Fagotto], 149.

XXIII. *Strings. Oboe* 1, 2, 3, *and Oboe d'amore* (*three players*). *Fagotto. Tromba* 1, 2, 3. *Tympani.*

69 [Fagotto except for 4 notes], (110) [Fagotto].

XXIV. *Strings. Oboe* 1, 2, *and Oboe d'amore* 1, 2 (*two players*). *Fagotto obbligato. Tromba* 1, 2, 3. *Tympani.*

197.

XXV. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2, 3, *and Oboe d'amore, Oboe da caccia* (*three players*). *Fagotto. Tromba* 1, 2, 3. *Tympani.*

110 [Fagotto].

XXVI. *Violino* 1, 2. *Viola* 1, 2. *Violoncello* 1, 2. *Violone. Oboe* 1, 2, 3. *Taille. Fagotto. Tromba* 1, 2, 3. *Tympani.*

31 [Oboe 2, 3. Taille. Fagotto].

XXVII. *Violino* 1, 2. *Viola* 1, 2. *Violoncello. Violone. Fagotto. Tromba* 1, 2, 3. *Tympani. Organo obbligato or Violoncello obbligato.*

172.

XXVIII. *Strings. Fagotto. Tromba* 1, 2, 3. *Tympani.*
(143).

O

COMBINATIONS INCLUDING FOUR TRUMPETS

I. *Strings. Oboe* 1, 2, 3. *Tromba* 1, 2, 3, 4. *Tympani.*
(63).

II. *Strings. Flauto Traverso* 1, 2. *Oboe* 1, 2, 3, *and Oboe da caccia* 1, 2 (*three players*). *Tromba* 1, 2, 3, 4. *Tympani.*
119.

III. *Strings. Oboe* 1, 2, 3. *Fagotto. Tromba* 1, 2, 3, 4. *Tympani.*
63 [Fagotto].

P

COMBINATIONS INCLUDING ONE TROMBONE

I. *Strings. Oboe* 1, 2. *Cornetto. Trombone.*
135 [Cornetto. Trombone].

II. *Strings. Violino Piccolo. Flauto Piccolo and Flauto Traverso* (*one player*). *Oboe* 1, 2. *Corno. Trombone.*
96 [Corno. Trombone].

III. *Strings. Oboe d'amore* 1, 2. *Corno. Trombone.*
3 [Corno. Trombone].

Q

COMBINATIONS INCLUDING THREE TROMBONES

I. *Violino* 1, 2. *Viola* 1, 2. *Cornetto. Trombone* 1, 2, 3.
4 [Cornetto. Trombone 1, 2, 3].

II. *Strings. Oboe* 1, 2. *Cornetto. Trombone* 1, 2, 3.
23 [Cornetto. Trombone 1, 2, 3].

III. *Strings. Flauto* 1, 2, 3. *Cornetto. Trombone* 1, 2, 3.
(25).

IV. *Strings. Flauto Traverso* 1, 2, 3. *Oboe* 1, 2. *Cornetto. Trombone* 1, 2, 3.
25 [Oboe 1, 2].

V. *Strings. Oboe d'amore. Cornetto. Trombone* 1, 2, 3.
121 [Cornetto. Trombone 1, 2, 3], 64 [Cornetto. Trombone 1, 2, 3].

VI. *Strings. Oboe* 1, 2. *Taille. Cornetto. Trombone* 1, 2, 3.
28 [Cornetto. Trombone 1, 2, 3].

VII. *Strings. Flauto Traverso. Oboe* 1, 2, *Taille, and Oboe da caccia* (*three players*). *Cornetto. Trombone* 1, 2, 3.
101 [Cornetto. Trombone 1, 2, 3].

VIII. *Strings. Violoncello Piccolo. Oboe* 1, 2. *Taille. Corno Cornetto. Trombones* 1, 2, 3.
68 [Corno. Cornetto. Trombone 1, 2, 3].

R

COMBINATIONS INCLUDING FOUR TROMBONES

I. *Strings. Oboe* 1, 2. *Trombone* 1, 2, 3, 4.
2 [Oboe 1, 2. Trombone 1, 2, 3, 4], 38 [Trombone 1, 2, 3, 4].
II. *Strings. Oboe. Fagotto. Tromba* 1, 2, 3. *Trombone* 1, 2, 3, 4 *Tympani.*
21 [Fagotto. Trombone 1, 2, 3 4].

S

BRASS ONLY

Lituus 1, 2. *Cornetto. Trombone* 1, 2, 3.
118.

TABLE II

CHURCH CANTATAS ARRANGED NUMERICALLY

[B.G.] I

* 1. 'Wie schön leuchtet der Morgenstern.'
K XV. (K XIII). S.T.B.CHS.

* 2. 'Ach Gott, vom Himmel sieh darein.'
R I [oboe 1, 2, trombone 1, 2, 3, 4.]. (B I.) (D IV) [oboe 1, 2.] A.T.B. CHS.

* 3. 'Ach Gott, wie manches Herzeleid.' (1st Composition.)
P III [corno, trombone]. (D IV). (F VI). (F XII). S.A.T.B.CHS.

* 4. 'Christ lag in Todesbanden.'
Q I [cornetto, trombone 1, 2, 3.]. (B III). [S.A.T.] B.CHS.

5. 'Wo soll ich ich fliehen hin.'
L VII. S.A.T.B.CHS.

* 6. 'Bleib' bei uns, denn es will Abend werden.'
G X. (B IV). [S].A.T.B.CHS.

7. 'Christ unser Herr zum Jordan kam.'
F XIII. (D VII). (F VI) (with violino concertante). A.T.B.CHS.

* 8. 'Liebster Gott, wann werd' ich sterben ? '
J XIV [corno]. (C III). (F IX). S.A.T.B.CHS.

9. 'Es ist das Heil uns kommen her.'
F VII. (E I). [S.A.]. T.B.CHS.

*10. 'Meine Seel' erhebt den Herrn.'
L VI (O). (B IV). (D I). (DIV). (L II) (o). S.[A.]T.B.CHS.

[B.G.] II

*11. 'Lobet Gott in seinen Reichen.'
N IX. S.A.T.B.CHS.

*12. 'Weinen, Klagen, Sorgen, Zagen.'
L XXVIII. [Fagotto]. (L IV). A.T.B.CHS.

13. 'Meine Seufzer, meine Tränen.'
G VII. (B I). S.A.T.B.CHL.

14. 'Wär' Gott nicht mit uns diese Zeit.'
J V. (J I). S.T.B.CHS.

15. 'Denn du wirst meine Seele nicht in der Hölle lassen.
N II. S.A.T.B.CHS.

16. 'Herr Gott, dich loben wir.
J XVII [oboe 1, 2]. (J I). (J IV) [oboe 1, 2.]. A.T.B.CHS.

17. 'Wer Dank opfert, der preiset mich.'
D IV. (B IV). S.A.T.B.CHS.

18. 'Gleich wie der Regen und Schnee vom Himmel fällt.'
H VIII [fagotto]. (C VIII). S.T.B.CHL.

19. 'Es erhub sich ein Streit.'
N XVI [oboe 1, 2, fagotto]. (N I). (N XIV). S.T.B.CHS.

20. 'O Ewigkeit, du Donnerwort' (1st Composition).
L XII. A.T.B.CHS.

[B.G.] V

*21. 'Ich hatte viel Bekümmernis.'
R II [fagotto, trombone 1, 2, 3, 4.]. (N III). S.A.T.B.CHS.

*22. 'Jesus nahm zu sich die Zwölfe.'
D I. (B IV). A.T.B.CHS.

*23. 'Du wahrer Gott und Davids Sohn.'
Q II [cornetto, trombone 1, 2, 3.]. (B IV). (D IV). [S.A.]T.CHS.

24. 'Ein ungefärbt Gemüte."
L XVIII [oboe 1, 2,] (o). (L I) (o). (L VI) (o). (L XIII) (o). (L XVI) (o). S.A.T.B.CHS.

*25. 'Es ist nichts Gesundes an meinem Leibe.'
Q IV [oboe 1, 2.]. (Q III). S.T.B.CHS.

*26. 'Ach wie flüchtig, ach wie nichtig.'
J VII [corno]. (E VI). S.A.T.B.CHS.

*27. 'Wer weiss, wie nahe mir mein Ende.'
J XVIII [corno]. (B IV). (D V). (F V). (G XII). S.A.T.B.CHS. AND 5 PART CHL. (2 SOPRANOS).

*28. 'Gottlob! Nun geht das Jahr zu Ende.'
Q VI [cornetto, trombone 1, 2, 3.]. (B IV). (G I). S.[A.]T.B.CHS.

29. 'Wir danken dir, Gott, wir danken dir.'
N V [oboe 2]. (N I) (with extra violin line). (N III). S.A.T.B.CHS.

*30. 'Freue dich, erlöste Schar.'
N XI [2 oboists]. (N VI). (N IX). S.A.T.B.CHS.

[B.G.] VII

31. 'Der Himmel lacht, die Erde jubilieret.'
N XXVI [oboe 2, 3, taille, fagotto]. (N I). (N III). (N IV) [oboe 2.]. (N VII) [oboe 2, 3.]. (N XXII) [oboe 2, 3, fagotto]. (These 5 combinations with extra line of violas and 'celli). S.T.B.CHS. (FIVE-PART CHORUS, 2 SOPRANOS).

*32. 'Liebster Jesu, mein Verlangen.'
D I. S.B.CHL.

33. 'Allein zu dir, Herr Jesu Christ.'
D IV. A.T.B.CHS.

*34. 'O ewiges Feuer, o Ursprung der Liebe.'
N IX. A.T.B.CHS.

35. 'Geist und Seele wird verwirret.'
G II. (B V). A.

36. 'Schwingt freudig euch empor.'
F XII. (B IV). (D I). (D IV). (F I). (F VI.) S.[A.]T.B.CHS.

37. 'Wer da glaubet und getauft wird.'
F XII. (D IV). (F VI). [S.A.]T.B.CHS.

*38. 'Aus tiefer Noth schrei' ich zu dir.'
R I [trombone 1, 2, 3, 4.]. (B I). (D IV). S.A.T.[B.]CHS.

*39. 'Brich dem Hungrigen dein Brot.'
E IV. S.A.B.CHS.

*40. 'Dazu ist erschienen der Sohn Gottes.'
K I. A.T.B.CHS.

[B.G.] X

*41. 'Jesu, nun sei gepreiset.'
N VIII. S.A.T.B.CHS.

42. 'Am Abend aber desselbigen Sabbats.'
H VI [S.]A.T.B.CHL.

*43. 'Gott fähret auf mit Jauchzen.'
N IV. (N I). S.A.T.B.CHS.

*44. 'Sie werden euch in den Bann tun.'
H VI (fagotto]. (B I). (D IV). S.A.[T.]B.CHS.

45. 'Es ist dir gesagt, Mensch, was gut ist.'
E IV. (B I). (C I). (D IV). (E II). A.T.B.CHS.

*46. 'Schauet doch und sehet, ob irgend ein Schmerz sei.'
J XIX or L XXIII [oboe da caccia 2]. A.T.B.CHS.

47. 'Wer sich selbst erhöhet, der soll erniedrigt werden.'
D V or D IV (Schweitzer thinks 'organo obbligato' should be 'violino obbligato'). S.B.CHS.

48. 'Ich elender Mensch, wer wird mich erlösen.'
L VI (o) [oboe 2.]. (L III) (o). A.T.CHS.

49. 'Ich gen' und suche mit Verlangen.'
F IV. (D III). S.B.

*50. 'Nun ist das Heil und die Kraft.'
N VII. CHS. IN 8 PARTS

[B.G.]XII (2)

*51. 'Jauchzet Gott in allen Landen.'
L I. S.
*52. 'Falsche Welt, dir trau' ich nicht.
K XVIII. S.CHL.
*53. 'Schlage doch gewünschte Stunde.
B VI. (B II). A.
*54. 'Widerstehe doch der Sünde.'
B III. A.
55. 'Ich armer Mensch, ich Sündenknecht.'
F VII. (E I). T.CHL.
*56. 'Ich will den Kreuzstab gerne tragen.'
G I [oboe 2, taille, except for 6 notes]. (B I). (D I). B.CHL.
*57. 'Selig ist der Mann.'
G I [oboe 1, 2, taille.] (B I). S.B.CHL.
58. 'Ach Gott, wie manches Herzeleid.' (2nd Composition).
G I [oboe 1, 2, taille]. (B I). S.B.
59. 'Wer mich liebet, der wird mein Wort halten.' (1st Composition.) M II. S.B.CHL.
60. 'O Ewigkeit, du Donnerwort.' (2nd Composition.)
J XIII [corno]. (D IV). (F VI). (F XII). (J IV) [corno]. (J XI) [corno]. A.T.B.CHL.

[B.G.] XVI

*61. 'Nun komm, der Heiden Heiland.' (1st Composition.)
H III [fagotto]. (B III). S.T.B.CHS.
62. 'Nun komm, der Heiden Heiland.' (2nd Composition.)
J IV [corno]. (B IV). (D IV). (J II) [corno]. [S.A.]T.B.CHS.
63. 'Christen, ätzet diesen Tag.'
O III [fagotto]. (O I). [S.]A.T.B.CHS.
*64. 'Sehet, welch' eine Liebe.'
Q V [cornetto, trombone 1, 2, 3]. (B I). (D I). (F I). S.A.B.CHS.
*65. 'Sie werden aus Saba alle kommen.'
K XVII. (K XVI). T.B.CHS.
66. 'Erfreut euch, ihr Herzen.'
L XXIX. A.T.B.CHS.
*67. 'Halt' im Gedächtnis Jesum Christ.'
J XV. A.T.B.CHS.
*68. 'Also hat Gott die Welt geliebt.'
Q VIII [corno, cornetto, trombone 1, 2, 3.]. (B I). (D I). (D IV). (G I). (J I) [corno]. S.B.CHS.

*69. ' Lobe den Herrn, meine Seele.'
N XXIII [fagotto except for 4 notes]. (N VII). (N XIII). (N XXII) [fagotto, except for 4 notes]. S.A.T.B.CHS.

*70. ' Wachet, betet, seid bereit allezeit.'
L XXVII [fagotto] (o). (L III) (o). S.A.T.B.CHS.

[B.G.] XVIII

71. ' Gott ist mein König.'
N XXI. [S.]A.[T.]B.CHS. WITH SEMI-CHORUS.

*72. " Alles nur nach Gottes Willen.'
D IV. S.A.B.CHS.

*73. ' Herr, wie du willst, so schick's mit mir.'
D V or J IV [corno]. (B V). (J II). S.T.B.CHS.

74. ' Wer mich liebet, der wird mein Wort halten.' (2nd. enlarged Composition.) N XVII. S.A.T.B.CHS.

75. ' Die Elenden sollen essen.'
L XXX [fagotto]. (L II). (L VI). (L XIII). (L XXIX.) [fagotto]. S.A.T.B.CHS.

76. ' Die Himmel erzählen die Ehre Gottes.'
L XV. (L II). (L VI). S.A.T.B.CHS.

77. ' Du sollst Gott, deinen Herrn, lieben.'
L VII or L I. S.A.T.B.CHS.

*78. ' Jesu, der du meine Seele.'
J VI [corno]. (C III). (E II). [S.A.]T.B.CHS.

*79. ' Gott der Herr ist Sonn' und Schild.'
K VII [flute 1, 2, double oboes, one number is marked oboe *or* flute.]. (K V). (K VI). [S.]A.B.CHS.

*80. ' Ein' feste Burg ist unser Gott.'
N XVIII. S.[A].T.B.CHS.

[B.G.] XX

*81. ' Jesus schläft, was soll ich hoffen ? '
F XVII. (F IX). A.T.B.CHL.

*82. ' Ich habe genug.'
D I. (B IV). B.

83. ' Erfreute Zeit im neuen Bunde.'
K IV. A.T.B.CHL.

84. ' Ich bin vergnügt mit meinem Glücke.'
D I. S.CHL.

85. ' Ich bin ein guter Hirt.'
D VI. (D I). [S.]A.T.B.CHL.

86. ' Wahrlich, ich sage euch.'
D IV. (B I). [S.]A.T.B.CHL.

87. 'Bisher habt ihr nichts gebeten in meinem Namen.'
G XIII (3 oboists) [oboe 1, 2.]. (B I). (F VI). (F XII). (F XIV [oboe 1, 2.] A.T.B.CHL.

88. 'Siehe, ich will viel Fischer aussenden.'
K XIV [oboe d'amore, 2, taille]. (K IX). (K X) [oboe]. (K XI) [oboe d'amore 2.]. s.[A.]T.B.CHL.

89. 'Was soll ich aus dir machen, Ephraim?'
J IV. S.A.B.CHL.

90. 'Es reifet euch ein schrecklich Ende.'
J I or L I. A.T.B.CHL.

[B.G.] XXII

91. 'Gelobet seist du, Jesu Christ.'
K XII. s.[A].T.B.CHS.

*92. 'Ich hab' in Gottes Herz und Sinn.'
F XII. (D IV). (F VI). S.A.T.B.CHS.

*93. 'Wer nun den lieben Gott lässt walten.'
D IV. s.[A].T.B.CHS.

94. 'Was frag' ich nach der Welt.'
F XI. (C I). (E I). (F VII). (F IX). S.A.T.B.CHS.

95. 'Christus der ist mein Leben.'
J XXI. (J XI). (J XIII). S.T.B.CHS.

96. 'Herr Christ, der ein'ge Gottessohn.'
P II [Corno, trombone.]. (C III). (E III). (J VI) [corno]. S.A.T.B.CHS.

97. 'In allen meinen Taten.'
H VI [fagotti.] (D IV). S.A.T.B.CHS.

98. 'Was Gott tut, das ist wohlgetan.' (1st Composition.) B flat maj.
G I [oboe 2, taille]. (B I). (D I). S.A.T.B.CHS.

99. 'Was Gott tut, das ist wohlgetan.' (2nd Composition). G maj.
J IX [corno]. (C III). (E I). [S.]A.T.B.CHS.

100. 'Was Gott tut, das ist wohlgetan.' (3rd Composition.) G maj.
K VIII. (K II). (K III). S.A.[T.]B.CHS.

[B.G.] XXIII

101. 'Nimm von uns, Herr, du treuer Gott.'
Q VII [cornetto, trombone 1, 2, 3.]. (F XI). (G III). S.[A.]T.B.CHS.

*102. 'Herr, deine Augen sehen nach dem Glauben.'
D VIII or E II. A.T.B.CHS.

103. ' Ihr werdet weinen und heulen.'
L XIX [flauto piccolo]. (L IX). (L XII) (with violino concertante). (LXIV). (LXVI) (with violino concertante), (L XVII) A.T.CHS.

*104. ' Du Hirte Israel, höre.'
G IV [oboe 1, 2, taille]. (B I). (F XII). T.B.CHS.

*105. ' Herr, gehe nicht ins Gericht.'
J IV [oboe 2, corno.]. (B I). (D I). (D IV). (J I). [corno]. S.A.T.B.CHS.

*106. ' Gottes Zeit ist die allerbeste Zeit.'
C VII. A.T.B.CHS.

107. ' Was willst du dich betrüben.'
J XVI [corno da caccia]. (E IV). (F X). (F XVI). S.T.B.CHS.

108. ' Es ist euch gut, dass ich hingehe.'
F XII [oboe d'amore 2]. (B IV). (D I). (F I). A.T.B.CHS.

109. ' Ich glaube, lieber Herr
J V. A.T.CHS.

110. ' Unser Mund sei voll Lachens.'
N XXV [fagotto]. (N VII). (N XI). (N XXII) [fagotto]. N XXIII [fagotto]. [S].A.T.B.CHS.

[B.G.] XXIV

111. ' Was mein Gott will, das g'scheh allzeit.'
D IV. (B IV). S.A.[T.]B.CHS.

*112. ' Der Herr ist mein getreuer Hirt.'
K XI. (K I). (K X). [S].A.[T.]B.CHS.

113. ' Herr Jesu Christ, du höchstes Gut.'
F XV. (D IV). (E II). (F VI). (F IX). [S.A.]T.B.CHS.

114. ' Ach, lieben Christen, seid getrost.'
J VI [corno]. (B IV). (C III). (D IV). (E II). (J II) [corno]. S.A.T.B. CHS.

*115. ' Mache dich, mein Geist, bereit.'
J X [corno]. (E I). (F VII). S.A.T.B.CHS.

*116. ' Du Friedensfürst, Herr Jesu Christ.'
J XIII [corno]. (D I). (D IV). (F I). (F XII). (L VIII) [corno]. [S].A.T.[B].CHS.

117. ' Sei Lob und Ehr' dem höchsten Gut.'
F XV. (B IV). (C III). (C V). (D IV). (E IV). (F VI). (F XI). A.T.B.CHS.

118. ' O Jesu Christ, meins Lebens Licht.'
S. (B IV). (D IV). (E I). CHS.

*119. ' Preise, Jerusalem, den Herrn.'
O II. S.A.T.B.CHS.

120. Gott, man lobt dich in der Stille.
N XIV. (N XII). S.A.T.B.CHS.

[B.G.] XXVI

121. 'Christum wir sollen loben schon.'
Q V [cornetto, trombone 1, 2, 3]. (B I). (F I). S.A.T.B.CHS
*122. 'Das neugebor'ne Kindelein.'
G VI [oboe 1, 2, taille.]. (B I). (C IX). S.[A.T.]B.CHS.
123. 'Liebster Immanuel, Herzog der Frommen.'
F XVI. (E IV). (F X). A.T.B.CHS.
124. 'Meinen Jesum lass' ich nicht.'
J VIII [corno]. (B IV). (D I). (F. I). (J III) [corno]. [S.A.]T.B.CHS.
125. 'Mit Fried' und Freud' ich fahr' dahin.'
J XII [corno]. (E I). (F IX) (one oboist). A.[T.]B.CHS.
126. 'Erhalt' uns, Herr, bei deinem Wort.'
L VI. (L II). A.T.B.CHS.
127. 'Herr Jesu Christ, wahr'r Mensch und Gott.'
L XI (o. with some slight alterations). S.T.B.CHS.
128. 'Auf Christi Himmelfahrt allein.'
L XXV [oboe 1, 2, oboe da caccia.]. (L XXIV). [A.]T.B.CHS.
129. 'Gelobet sei der Herr, mein Gott.'
N XV. (N VI). S.A.B.CHS.
130. 'Herr Gott, dich loben alle wir.'
N X. (N VII). S.A.T.B.CHS.

[B.G.] XXVIII

131. 'Aus der Tiefe rufe ich, Herr, zu dir.'
H V [fagotto]. (B III). (D I). (D II). T.B.CHS.
132. 'Bereitet die Wege, bereitet die Bahn.'
D I. (B IV). S.A.T.B.CHE.
133. 'Ich freue mich in dir.'
L VIII [cornetto]. (B I). (D IV). (F VI). (F XII (L I) (o). [tromba]. (L VI) [tromba]. (L XIII) (o) [trumpet]. S.A.T.B.CH
134. 'Ein Herz, das seinen Jesum lebend weiss.'
D IV. (B IV). A.T.CHS.
135. 'Ach Herr, mich armen Sünder.
P I [cornetto, trombone]. (B IV). (D IV). A.T.B.CHS.
136. 'Erforsche mich, Gott, und erfahre mein Herz.'
J XI. (J IV). A.T.B.CHS.
137. 'Lobe den Herren, den mächtigen König der Ehren.'
N IV. [S.A.].T.[B.].CHS.
138. 'Warum betrübst du dich, mein Herz.'
F XII. (D IV). (F VI). S.A.T.B.CHS.
139. 'Wohl dem, der sich auf seinen Gott.
F XII. (D IV). (F. VI). S.A.T.B.CHS.

*140. 'Wachet auf, ruft uns die Stimme.'
J XX [corno]. (B IV). (G I). (J II) [horn]. (L II) (o) [trumpet]
S.T.B.CHS.

[B.G.] XXX

141. 'Das ist je gewisslich wahr.'
D IV. (B IV). A.T.B.CHS.
142. 'Uns ist ein Kind geboren.'
E IV. A.T.B.CHS.
143. 'Lobe den Herrn, meine Seele.'
K XX. (N XXVIII). [S.]T.B.CHS.
144. 'Nimm, was dein ist.'
F I. (B I). (D I). S.A.T.CHS.
*145. 'So du mit deinem Munde bekennest.'
L XVII [viola]. (L X) [viola]. (L XIV) [viola]. S.T.B.CHS.
146. 'Wir müssen durch viel Trübsal.'
G V. (G III). (with organ obbligato). S.A.T.[B.]CHS.
147. 'Herz und Mund und Tat und Leben.'
L XXXI [oboe 1, 2.]. (L I). (L XIII). (L XVI). (L XXII).
S.A.T.B.CHS.
148. 'Bringet dem Herrn Ehre seines Namens.'
L XX. (L I). A.T.CHS.
*149. 'Man singet mit Freuden vom Sieg.'
N XXII. S.A.T.B.CHS.
150. 'Nach dir, Herr, verlanget mich.'
H II. S.[A.T.B.]CHS.

B.G. XXXIII

*151. 'Süsser Trost, mein Jesus kommt.'
F VII. (B IV). (C I). S.A.T.B.CHL.
*152. 'Tritt auf die Glaubensbahn.'
A VII. (B IV). (C III). (D I). S.B.
153. 'Schau, lieber Gott, wie meine Feind'.'
B I. A.T.B.CHL.
154. 'Mein liebster Jesus ist verloren.'
F XIV [oboe 1, 2,] (D IV). (F VI). (F XII). A.T.B.CHL.
155. 'Mein Gott, wie lang,' ach lange.'
H I. (B I). S.[A.T.]B.CHL.
156. 'Ich steh' mit einem Fuss im Grabe.'
D I. (B IV). [S.]A.T.B.CHL.
157. 'Ich lasse dich nicht, du segnest mich denn.'
F VIII. (E I). T.B.CHL.
158. 'Der Friede sei mit dir.'
A II [oboe]. (A I). [S.].B.CHL.

159. 'Sehet, wir geh'n hinauf gen Jerusalem.'
H IV [fagotti]. (B IV). (D I). A.T.B.CHL.
160. 'Ich weiss, dass mein Erlöser lebt.'
A III [fagotto]. (A I). T.

[B.G.] XXXIII

161. 'Komm, du süsse Todesstunde.'
C VI. A.T.CHO.
162. 'Ach, ich sehe, jetzt da ich zur Hochzeit gehe.'
J XXII [fagotto]. (J I). S.A.T.B.CHL.
163. 'Nur Jedem das Seine.'
F II. (B IV). (D I). [S.A.].T.B.CHL.
164. 'Ihr, die ihr euch von Christo, nennet.'
E IV [oboe 1, 2]. (B I.) (C V). (D I) [oboe]. (D IV [oboe 1, 2.]
[S.]A.T.B.CHL.
165. 'O heil'ges Geist und Wasserbad.'
H I [fagotto]. (B I). S.A.T.B.CHL.
166. 'Wo gehest du hin.'
D I (B I). [S.]A.T.B.CHL.
*167. 'Ihr Menschen, rühmet Gottes Liebe.'
L XXI (o) [oboe, clarino.]. (B I). (D I) [oboe.] (F I). (F VI).
L III) (o). [S].A.T.B.CHL.
168. 'Tue Rechnung! Donnerwort.'
F XII. (B I). (D IV). (F VI). [S.A.]T.B.CHL.
169. 'Gott soll allein mein Herze haben.'
G II [taille, except for 14 notes]. (B V). (D V). A.CHL.
*170. 'Vergnügte Ruh', beliebte Seelenlust.'
F III [oboe d'amore]. (B II) (organo à due clavier). (B IV).
(C IV). A.

[B.G]. XXXV

171. 'Gott, wie dein Name, so ist auch dein Ruhm.'
N IV. (N I). S.A.T.B.CHS.
172. 'Erschallet, ihr Lieder.'
N XXVII. (N I) (with extra viola line). [S.A.]T.B.CHS.
173. 'Erhöhtes Fleisch und Blut.'
C V. S.A.T.[B].CHS.
174. 'Ich, liebe den Höchsten von ganzen Gemüte.'
K XIX [fagotto]. A.T.B.CHS.
175. 'Er rufet seinen Schafen mit Namen.'
M III. (M I). A.T.B.CHL.
176. 'Es ist ein trotzig und verzagt Ding.'
G VIII [oboe 2, oboe da caccia]. (B I). (D I). (D IV) [oboe 2].
S.A.B.CHS.

177. 'Ich ruf' zu dir, Herr Jesu Christ.'
H IX. (D VII). (G IX). S.A.T.CHS.

178. 'Wo Gott der Herr nicht bei uns hält.'
F XIV. (D IV). F VI). (F XII). S.A.T.B.CHS.

179. 'Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei.'
G XIII (2 oboists). [oboe 1, 2]. (B I). S.T.B.CHS.

*180. 'Schmücke dich, o liebe Seele.'
G XI. (E IV). S.A.T.B.CHS.

[B.G]. XXXVII

181. 'Leichtgesinnte Flattergeister.'
L V [flauto traverso, oboe]. (o. with slight alterations). (L I). (o. with slight alterations). (L III). (o. with slight alterations). [oboe]. S.A.T.B.CHS.

182. 'Himmelskönig, sei willkommen.'
C II. A.T.B.CHS.

*183. 'Sie werden euch in den Bann tun.' (2nd Composition.)
G XV. (B IV). (G XIII). (G XIV). S.A.T.B.CHS.

184. 'Erwünschtes Freudenlicht.'
C V. [S.A].T.CHS.

185. 'Barmherziges Herze der ewigen Liebe.'
L XXVI [fagotto]. (o). (B IV). (D I). (L III) (o). [S].A[T.]B.CHL.

186. 'Argre dich, o Seele, nicht.'
H X [taille, fagotto]. (B IV). (D IV). (G I). [taille]. S.A.T.B.CHS.

187. 'Es wartet Alles auf dich.'
D IV. (B IV). S.A.B.CHS.

188. 'Ich habe meine Zuversicht.'
D III. (B V). S.A.T.B.CHL.

189. 'Meine Seele rühmt und preist.'
A VI. (A IV). (A V). T.

*190. 'Singet dem Herrn ein neues Lied.' (Lobe, Zion, deinen Gott).
N XIII. (N VII). A.T.B.CHS.

[B.G]. XLI

191. 'Gloria in excelsis Deo.'
N IX. [S.T].CHS. (5-PART CHORUS, 2 SOPRANOS).

192. 'Nun danket Alle Gott.' (Incomplete.)
E IV. [S.B.]CHS.

193. 'Ihr Pforten zu Zion.' (Incomplete.)
D IV. S.A.CHS.

[B.G]. XXIX

194. 'Höchsterwünschtes Freudenfest.'
H VII [fagotto]. (D IX). S.T.B.CHS.

[B.G].XIII (1)

*195. 'Dem Gerechten muss das Licht.' (Wedding Cantata No. 1.)
N XX. (N XIX). S.A.T.B.CHS.

196. 'Der Herr denket an uns.' (Wedding Cantata No. 2.)
B I. S.[T.B.].CHS.

197. 'Gott ist unsere Zuversicht.' (Wedding Cantata No. 3.)
N XXIV. S.A.B.CHS.

[B.G]. XIII (2)

*198. 'Trauer-ode.'
F XIX. (E V). (F XVIII). S.A.T.B.CHS.

TABLE III

CHURCH CANTATAS IN ALPHABETICAL ORDER

'Ach Gott, vom Himmel sieh darein.' No. 2.
'Ach Gott, wie manches Herzeleid.' No. 3.
'Ach Gott, wie manches Herzeleid.' No. 58.
'Ach Herr, mich armen Sünder.' No. 135.
'Ach, ich sehe, jetzt da ich zur Hochzeit gehe.' No. 162.
'Ach, lieben Christen, seid getrost.' No. 114.
'Ach, wie flüchtig, ach, wie nichtig.' No. 26.
'Allein zu dir, Herr Jesu Christ.' No. 33.
'Alles nur nach Gottes Willen.' No. 72.
'Also hat Gott die Welt geliebt.' No. 68.
'Am Abend aber desselbigen Sabbats.' No. 42.
'Ärgre dich, o Seele, nicht.' No. 186.
'Auf Christi Himmelfahrt allein.' No. 128.
'Aus der Tiefe rufe ich, Herr, zu dir.' No. 131.
'Aus tiefer Not schrei' ich zu dir.' No. 38.
'Barmherziges Herze der ewigen Liebe.' No. 185.
'Bereitet die Wege, bereitet die Bahn.' No. 132.
'Bisher habt ihr nichts gebeten in meinem Namen.' No. 87.
'Bleib bei uns, denn es will Abend werden.' No. 6.
'Brich dem Hungrigen dein Brot.' No. 39.
'Bringt dem Herrn Ehre seines Namens.' No. 148.
'Christen, ätzet diesen Tag.' No. 63.
'Christ lag in Todesbanden.' No. 4.
'Christum wir sollen loben schon.' No. 121.
'Christ unser Herr zum Jordan kam.' No. 7.

'Christus, der ist mein Leben.' No. 95.
'Das ist je gewisslich wahr.' No. 141.
'Das neugebor'ne Kindelein.' No. 122.
'Dazu ist erschienen der Sohn Gottes.' No. 40.
'Denn du wirst meine Seele nicht in der Hölle lassen.' No. 15.
'Der Friede sei mit dir.' No. 157.
'Der Herr denket an uns' (Wedding Cantata). No. 196.
'Der Herr ist mein getreuer Hirt.' No. 112
'Der Himmel lacht, die Erde jubilieret.' No. 31.
'Die Elenden sollen essen.' No. 75.
'Die Himmel erzählen die Ehre Gottes.' No. 76.
'Du Friedefürst, Herr Jesu Christ.' No. 116.
'Du Hirte Israel, höre.' No. 104.
'Du sollst Gott, deinen Herrn.' No. 77.
'Du wahrer Gott und Davids Sohn.' No. 23.
'Ein' feste Burg ist unser Gott.' No. 80.
'Ein Herz, das seinen Jesum lebend weiss.' No. 134.
'Ein ungefärbt Gemüte.' No. 24.
'Erforsche mich, Gott, und erfahre mein Herz.' No. 136.
'Erfreut euch, ihr Herzen.' No. 66.
'Erfreute Zeit im neuen Bunde.' No. 83.
'Erhalt' uns, Herr, bei deinem Wort.' No. 126.
'Erhöhtes Fleisch und Blut.' No. 173.
'Er rufet seinen Schafen mit Namen.' No. 175.
'Erschallet, ihr Lieder.' No. 172.
'Erwünschtes Freudenlicht.' No. 184.
'Es erhub sich ein Streit.' No. 19.
'Es ist das Heil uns kommen her.' No. 9.
'Es ist dir gesagt, Mensch, was gut ist.' No. 45.
'Es ist ein trotzig und verzagt Ding.' No. 176.
'Es ist euch gut, dass ich hingehe.' No. 108.
'Es ist nichts Gesundes an meinem Leibe.' No. 25.
'Es reifet euch ein schrecklich Ende.' No. 90.
'Es wartet alles auf dich.' No. 187.
'Falsche Welt, dir trau' ich nicht.' No. 52.
'Freue dich, erlöste Schar.' No. 30.
'Geist und Seele wird verwirret.' No. 35.
'Gelobet sei der Herr, mein Gott.' No. 129.
'Gelobet seist du, Jesu Christ.' No. 91.
'Gleich wie der Regen und Schnee vom Himmel fällt.' No. 18.
'Gott, der Herr, ist Sonn' und Schild.' No. 79.
'Gott fähret auf mit Jauchzen.' No. 43.
'Gott ist mein König.' No. 71.
'Gott ist unsre Zuversicht' (Wedding Cantata). No. 197.
'Gottes Zeit ist die allerbeste Zeit.' No. 106.

'Gottlob, nun geht das Jahr zu Ende.' No. 28.
'Gott, man lobt dich in der Stille.' No. 120.
'Gott soll allein mein Herze haben.' No. 169.
'Gott wie dein Name, so ist auch dein Ruhm.' No. 171.
'Halt im Gedächtnis Jesum Christ.' No. 67.
'Herr Christ, der ein'ge Gottessohn.' No. 96.
'Herr, deine Augen sehen nach dem Glauben.' No. 102.
'Herr, gehe nicht ins Gericht.' No. 105.
'Herr Gott, Beherrscher aller Dinge' (incomplete).
'Herr Gott, dich loben alle wir.' No. 130.
'Herr Gott, dich loben wir.' No. 16.
'Herr Jesu Christ, du höchstes Gut.' No. 113.
'Herr Jesu Christ, wahr'r Mensch und Gott.' No. 127.
'Herr, wie du willst, so schick's mit mir.' No. 73.
'Herz und Mund und Tat und Leben.' No. 147.
'Himmelskönig, sei willkommen.' No. 182.
'Höchst erwünschtes Freudenfest.' No. 194.
'Ich armer Mensch, ich Sündenknecht.' No. 55.
'Ich bin ein guter Hirt.' No. 85.
'Ich bin vergnügt mit meinem Glücke.' No. 84.
'Ich elender Mensch, wer wird mich erlösen.' No. 48.
'Ich freue mich in dir.' No. 133.
'Ich geh' und suche mit Verlangen.' No. 49.
'Ich glaube, lieber Herr.' No. 109.
'Ich habe genug.' No. 82.
'Ich habe meine Zuversicht.' No. 188.
'Ich hab' in Gottes Herz und Sinn.' No. 92.
'Ich hatte viel Bekümmernis.' No. 21.
'Ich lasse dich nicht, du segnest mich denn.' No. 158.
'Ich liebe den Höchsten von ganzem Gemüte.' No. 174.
'Ich ruf' zu dir, Herr Jesu Christ.' No. 177.
'Ich steh' mit einem Fuss im Grabe.' No. 156.
'Ich weiss, dass mein Erlöser lebt.' No. 160.
'Ich will den Kreuzstab gerne tragen.' No. 56.
'Ihr, die ihr euch von Christo nennet.' No. 164.
'Ihr Menschen, rühmet Gottes Liebe.' No. 167.
'Ihr werdet weinen und heulen.' No. 103.
'In allen meinen Taten.' No. 97.
'Jauchzet Gott in allen Landen.' No. 51.
'Jesu, der du meine Seele.' No. 78.
'Jesu, nun sei gepreiset.' No. 41.
'Jesus nahm zu sich die Zwölfe.' No. 22.
'Jesus schläft, was soll ich hoffen.' No. 81.
'Komm, du süsse Todesstunde.' No. 161.
'Leichtgesinnte Flattergeister.' No. 181.

'Liebster Gott, wann werd' ich sterben.' No. 8.
'Liebster Immanuel, Herzog der Frommen.' No. 123.
'Liebster Jesu, mein Verlangen.' No. 32.
'Lobe den Herrn, den mächtigen König der Ehren.' No. 137.
'Lobe den Herrn, meine Seele.' No. 69.
'Lobe den Herrn, meine Seele.' No. 143.
'Lobet Gott in seinen Reichen.' No. 11.
'Mache dich, mein Geist, bereit.' No. 115.
'Man singet mit Freuden vom Sieg.' No. 149.
'Mein Gott, wie lang, ach lange.' No. 155.
'Mein liebster Jesus ist verloren.' No. 154.
'Meinen Jesum lass ich nicht.' No. 124.
'Meine Seel' erhebt den Herrn.' No. 12.
'Meine Seele rühmt und preist.' No. 189.
'Meine Seufzer, meine Tränen.' No. 13.
'Mit Fried' und Freud' fahr' ich dahin.' No. 125.
'Nach dir, Herr, verlanget mich.' No. 150.
'Nimm von uns, Herr, du treuer Gott.' No. 101.
'Nimm, was dein ist und gehe hin.' No. 144.
'Nun danket alle Gott.' No. 102.
'Nun ist das Heil und die Kraft.' No. 50.
'Nun komm' der Heiden Heiland.' No. 61.
'Nun komm' der Heiden Heiland.' No. 62.
'Nur jedem das Seine.' No. 163.
'O ewiges Feuer, o Ursprung der Liebe.' No. 34.
'O Ewigkeit, du Donnerwort.' No. 2[illegible].
'O Ewigkeit, du Donnerwort.' No. 60.
'O heil'ges Geist—und Wasserbad.' No. 165.
'O Jesu Christ, mein's Lebens Licht.' No. 118.
'Preise, Jerusalem, den Herrn.' No. 119.
'Schauet doch und sehet, ob irgend ein Schmerz sei.' No. 46.
'Schau', lieber Gott, wie meine Feind'.' No. 153.
'Schlage doch, gewünschte Stunde.' No. 53.
'Schmücke dich, o liebe Seele.' No. 180.
'Schwingt freudig euch empor.' No. 36.
'Sehet, welch' eine Liebe.' No. 64.
'Sehet, wir geh'n hinauf nach Jerusalem.' No. 159.
'Sei Lob und Ehr'.' No. 117.
'Selig ist der Mann.' No. 57.
'Siehe, ich will viel Fischer.' No. 88.
'Siehe zu, dass deine Gottesfurcht.' No. 179.
'Sie werden aus Saba alle kommen.' No. 65.
'Sie werden euch in den Bann tun.' No. 44.
'Sie werden euch in den Bann tun.' No. 183.
'Singet dem Herrn ein neues Lied.' No. 19[illegible].

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APPENDIX II

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1. 'How brightly shines the Morning Star.' [N.]
†2. 'Ah God, in mercy look from heaven.' [B.]
3. 'O God, how many pains of heart.' [B.]
4. 'Christ lay in death's dark prison.' [N.]
'Christ lay fast bound in death's harsh chains.' [B.]
6. 'Bide with us.' [N.]
'Stay with us, the evening approaches.' [B.]
†8. 'When will God recall my spirit.' [N.]
'Gracious God, when wilt Thou call me.' [B.]
10. 'My soul doth magnify the Lord.' [B.]
11. 'Praise our God, who reigns in heaven.' [N.]
'Praise Jehovah in His splendour.' [B.]
†12. 'Wailing, crying, mourning, sighing.' [N.]
'Weeping, failing, mourning, fearing.' [B.]
21. 'My spirit was in heaviness.' [N.]
'I had great fear of heart.' [B.]
22. 'Jesus took unto Him the twelve.' (Oxford University Press. Shortly.)
23. 'Thou very God, and David's Son.' [B.]
25. 'There is nought of soundness.' [N.]
'There is no more soundness.' [B.]
26. 'Ah, how weary, ah, how fleeting.' [B.]
†27. 'O teach me, Lord, my days to number.' [N.]
'Who knows, how near my latter ending.' [B.]
28. 'O Praise the Lord for all His mercies.' [N.]
'Praise God, the year draws to its closing.' [B.]
30. 'Come rejoice, ye faithful, come.' [B.]
32. 'Blessed Jesu, priceless treasure.' [B.]
34. 'O Light everlasting.' [N.]
'O Fire everlasting, O Fount of affection.' [B.]
†38. 'From depths of woe I call on Thee.' [N.]
39. 'Give the hungry man thy bread.' [N.]
40. 'To this end appeared the Son of God.' [B.]
41. 'Jesus, now will we praise Thee.' [N.]
43. 'God goeth up with shouting.' [N.]
44. 'You will they put under ban.' [B.]

46. 'Behold and see if there be any sorrow.' [B.]
50. 'Now shall the grace.' [N.]
'Now hath salvation and strength.' [B.]
51. 'Praise Jehovah all ye people.' [B.]
52. 'World so false, I trust thee not.' [B.]
53. 'Strike, thou hour so long expected.' [N.]
'Sound your knell, blest hours of parting.' [B.]
54. 'Watch and pray when trials beset thee.' [B.]
56. 'I with my cross-staff gladly wander.' [B.]
57. 'Blessed is the man.' [B.]
†61. 'Come, Redeemer of our race.' [N.]
'Come, thou blessed Saviour, come.' [B.]
64. 'Behold what manner of love.' [B.]
'See now.' (Oxford University Press.)
65. 'The sages of Sheba.' [N.]
67. 'Hold in remembrance Jesus Christ.' [B.]
68. 'God so loved the world.' [N.]
69. 'Sing to the Lord, O my spirit.' [B.]
70. 'Watch ye, pray ye.' [N.]
'Watchful, prayerful ever be.' [B.]
72. 'All things are by God ordained.' [B.]
73. 'Lord, as Thou wilt.' [B.]
78. 'Jesu, my beloved Saviour.' [B.]
79. 'The Lord is my Sun and Shield.' [N.]
80. 'A stronghold sure.' [N.] [B.]
81. 'Jesus sleeps, what hope remaineth?' [N.]
'Jesus sleeps, vain all my hoping.' [B.]
82. 'It is enough.' [B.]
92. 'In God the Lord my trust I place.' [B.]
93. 'If thou but sufferest God to guide thee.' [N.]
'He who relies on God's compassion.' [B.]
102. 'Lord, thou wilt justly judge all the ungodly.' [B.]
104. 'Thou Guide of Israel.' [N.]
'O Israel's Shepherd.' [B.]
105. 'Lord, Thou Who art judge of all.' [B.]
106. 'God's Time is the best.' [N.]
†112. 'The Lord is my Shepherd.' [N.]
†115. 'Christian, stand with sword in hand.' [B.]
116. 'O Jesus Christ, Thou Prince of Peace.' [N.]
119. 'Praise thou the Lord, Jerusalem.' [N.]
122. 'Sing we the birth.' (Oxford University Press.)
140. 'Sleepers, wake!' [N.] [Bs.] [B.]
145. 'If thou, thy sins confessing.' [B.]
149. 'Let songs of rejoicing be raised.' [N.]
151. 'Blessed morn, when Jesus was born.' [B.]

152. 'Walk in the way of faith.' [B.]
167. 'Ye mortals, extol the love of the Father.' [B.]
170. 'Contented rest.' [B.]
180. 'Soul, array thyself with gladness.' [B.]
183. 'The world will hate and despise you.' [B.]
190. 'Sing to the Lord a glad new song.' [B.]
196. 'For the righteous.' [B.]
198. 'Lord, rebuke me not.' [N.]
Funeral Ode, 'Grant, Lord God, grant that hope's bright ray.' [B.]

APPENDIX III

SECULAR CANTATAS

(ARRANGED ACCORDING TO THEIR ORDER IN THE [B.G.]

[B.G.] XI. 2.

*Dramma per Musica, 'Der Streit zwischen Phœbus und Pan.' 'Geschwinde: ihr wirbelnden Winde.' N XIII. (N XI). S.A.T.T.B.B. CHS. IN 6 PARTS, SAME DISPOSITION.

Dramma per Musica. Cantata, 'Weichet nur.' D I. S.

Cantata, 'Amore Traditore.' Cembalo only. B. (English version to be issued shortly by the Oxford University Press.)

Cantata, 'Von der Vergnügsamkeit. Ich bin in mir vergnügt.' E III. (B IV). (C III). S.

Dramma per Musica, 'Der zufriedengestellte Aeolus.' 'Zerreisset, zersprenget, zertrummert de Gruft.' N XX with solo violin d'amore and violin da gamba. S.A.T.B.CHS.

[B.G.] XX.2.

Drama, 'Schleicht, spielende Wellen.' Strings: Flauto traverso 1, 2, 3 (oboe 1, 2, oboe d'amore, 1, 2, 2 players might be done with 1 oboe and 1 oboe d'amore), trombone 1, 2, 3, tympani. S.A.T.B.CHS.

Dramma per Musica, 'Vereinigte Zweitracht der wechselnden Saiten.' Afterwards 'Auf, schmetternded; Töne.' [B.G.] XXXIV. Strings: Flauto traverso 1, 2, oboe d'amore 1, 2, taille, tromba 1, 2, 3, tympani. S.A.T.B.CHS.

[B.G.] XXIX

*Cantata, 'Was mir behagt.' Strings: Flauto traverso 1, 2, oboe 1, 2, taille, corno da caccia 1, 2. [Fagotti]. S.S.T.B. CHORUS WITH SAME DISPOSITION.

Cantata, 'Non sa che sia dolore.' C I. S.

Cantata, 'O holder Tag, erwünschte Zeit.' Afterwards 'O angenehme Melodie.' F VII. S.

*Cantata, 'Schweigt stille, plaudert nicht.' Known as the Coffee Cantata. C I. S.T.B.

*Cantata, 'Mer hahn en neue Oberkeet.' Known as the Peasant Cantata. Violino, viola, flauto traverso, corno. S.B.

[B.G.] XXXIV

Dramma per Musica, 'Angenehmes Wiederau.' N XI. S.A.T.B.CHS.

Dramma per Musica, 'Die Wahl des Herkules,' or 'Herkules auf dem Scheidewege.' 'Lasst uns sorgen, lasst uns machen.' Strings, with 2 viola in one number (1 old viola would do), (oboe 1, 2, oboe d'amore 2 players), corno da caccia 1, 2. S.A.A.T.B.CHS.

Serenata, 'Durchlauchster Leopold.' Strings: Flauto 1, 2. [Fagotto.] Cembalo specified. S.B.

Gratulations-Cantate, 'Mit Gnaden bekröne der Himmel die Zeiten.' D IV. A.T.CHS.

Cantata Gratulatoria, 'Preise dein Glücke gesegnetes Sachsen.' Strings: Violetta instead of viola in one number, flauto traverso 1 2 (oboe 1, 2 [oboe d'amore 1, 2] 2 players), trombone 1, 2, 3, tympani. (N X). (N XI). S.T.B. 8-PT. CHS.

Cantata, 'Steigt freudig in der Luft.' Afterwards 'Schwinget freudig euch empor,' and again 'Die Freude regt sich.' Strings: Oboe d'amore, viola d'amour in 'Die Freude' flauto traverso replaces both oboe d'amore and viola d'amour. S.A.T.B.CHS.

Dramma per Musica, 'Tönet, ihr Pauken.' N IX. S.A.T.B.CHS.

ENGLISH EDITIONS

'Amore Traditore.' (Oxford University Press, shortly.)

Birthday Cantata, 'The Chase.' ('Was mir behagt.') [B.].

Coffee Cantata. [Weelkes.] [Stainer & Bell.]

Peasant Cantata. [B.] [Weelkes.] [Paterson.]

'Phœbus and Pan.' [N.] [B.]

'Rejoice and give welcome.' First chorus from 'Vereinigte Zweitracht.' [B.]

Note.—Both the Weelkes and Paterson editions of the Peasant Cantata have some numbers rearranged as choruses.

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